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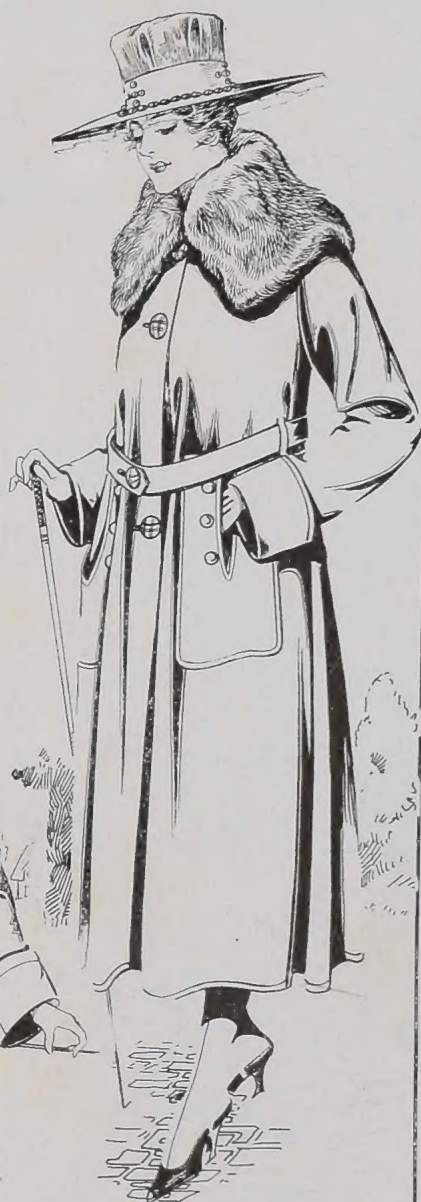
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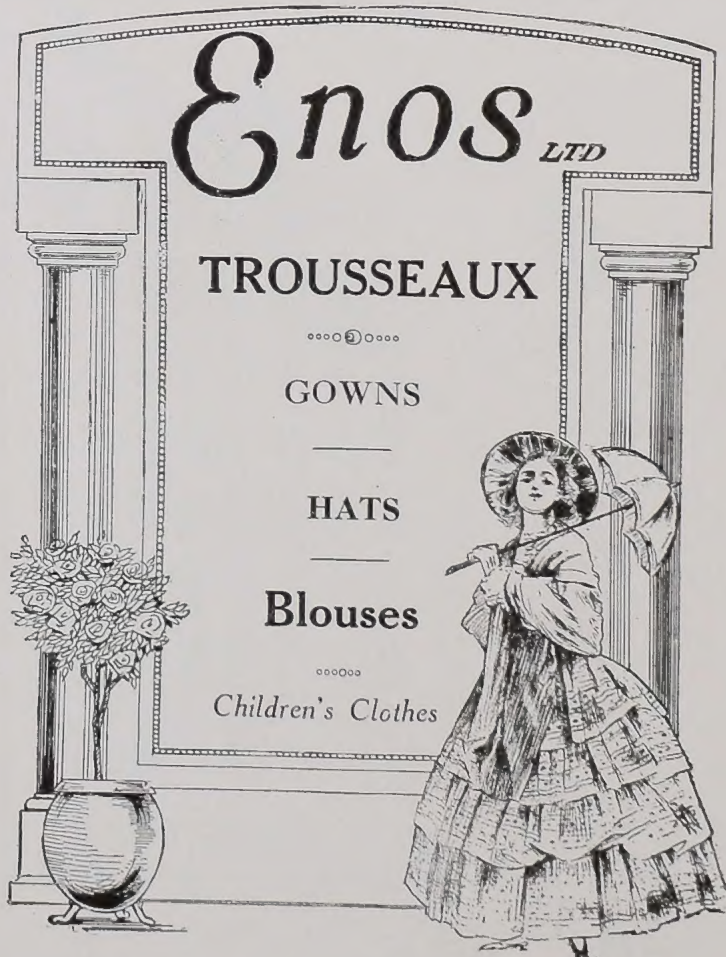
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2. French Model Afternoon Dress in Charmeuse. Delicately hand-embroidered vest and collar. Loose "capeline" resolving itself into an embroidered swathing. Hat in charmeuse with osprey fitted crown.
3. French Model Coat of Chinese "Velour" cloth. Deep wrap collar forming revers, wide cuffs, and broad pocket bands of beaver. Small beaver colour Breton hat.
4. Parisian Tailleur of taupe "Velours de Laine." Fur shawl collar, cuffs, and panels. Picture Breton hat of taupe coloured panne.

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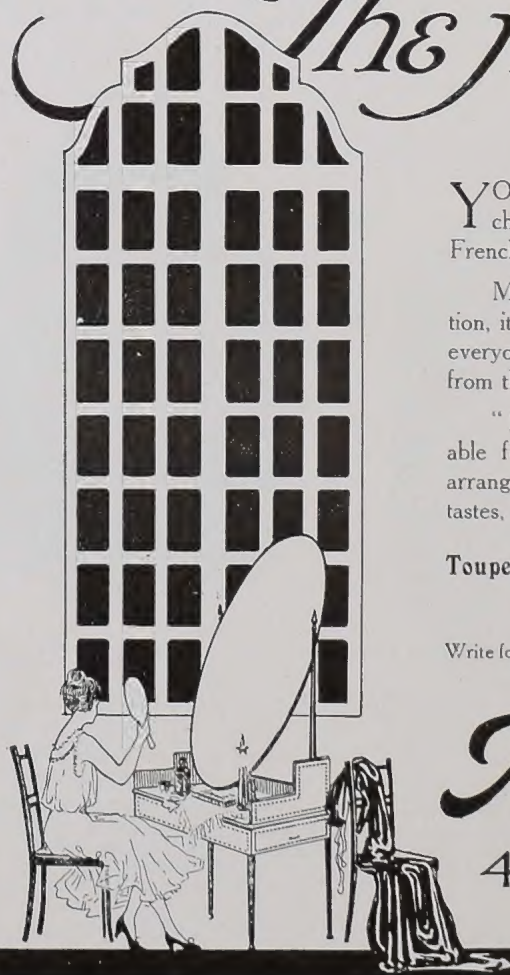
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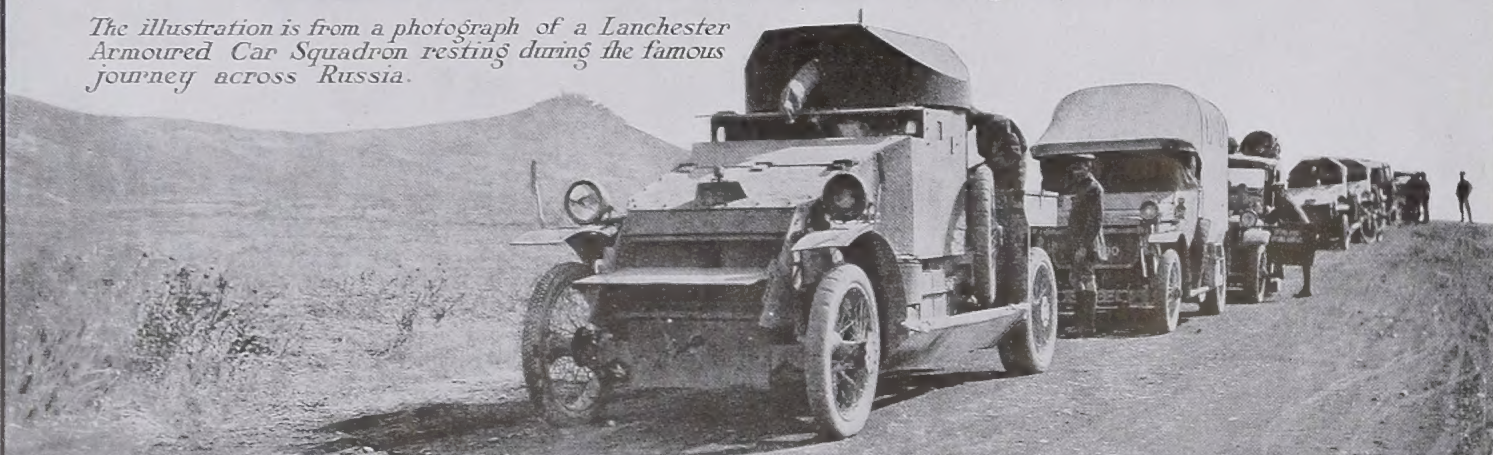
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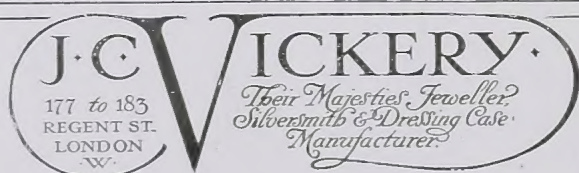
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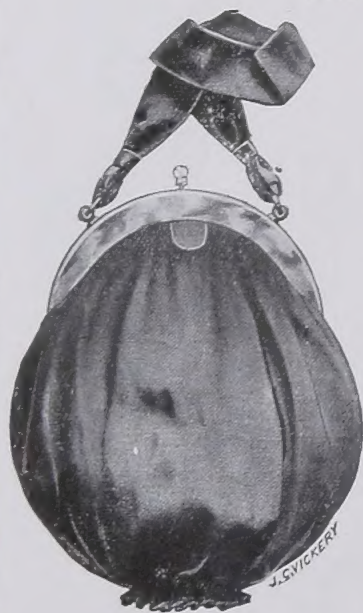
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The Next Vogue

THE CHILDREN'S NUMBER

MIDSUMMER is the time of year when people forget about their accumulation of birthdays and do all the youthful things that they have been wanting to do all season—or if they don't do them, they ought to. It's the right time for them. Vogue, getting thoroughly into the spirit of the thing, is going to be young to its heart's content—in fact it is about to rush right into the Children's number. "May all your troubles be little ones," it cordially wished its Early September number, and then it went about the pleasant task of finding out all the things that were being planned for 1918 model children to wear, play with, live in, and do.

POCKET EDITIONS OF THE FASHIONS

In the first place—you know what always comes first in Vogue's life—there are fashions. Really the costumes that have been designed for children are far beyond our poor, inexpressive, grown-up words. No wonder everybody wants to be young again. It is really too cruel to think that one can't

wear clothes like these until one comes to the cap-shawl-and-gold-rimmed-spectacles stage of costume. All those poets, playwrights, authors, and kindred spirits who go around enthusing over what a wonderful thing it is to be young, must have seen the costumes that have been planned for the rising generation. When it felt this number coming on, Vogue went to its artists and asked them just what they thought about children's costumes, anyway. They expressed their convictions in some of the most charming designs possible. And their designs aren't at all the sort of things to which one says, "Oh, yes, very pretty, and all that, but the child who could wear them would have to be a cross between Little Lord Fauntleroy and Gaby Deslys." Vogue prides itself on the impenetrable practicality of these costumes—even if they were designed by artists. And then there are the costumes that the shops are all a-bloom with. The designers are expressing themselves admirably in diminutives, this season; the shops are crowded with pocket editions of all the new fashions.

And speaking of shops—as is the habit of women—have you ever meditated on the charm of shopping for the younger generation; a charm altogether out of proportion to the diminutive size of the purchases? To the young woman gathering up the tenses is a happy business, and it isn't often that one gets the chance of mentally combining the past, the present, and the future.

FOR THE UBIQUITOUS GROWN-UPS

And after all these are over come the less important things—the things that interest the harmless, necessary grown-ups. All the new Paris fashions have decided to make their debut in the Early September number. We aren't going to tell you how many there are; we do hate to be accused of exaggerating. All these new frocks must be seen to be believed. And besides frocks, there are the new autumn hats. They are the things that make a woman wish that that the summer would kindly hurry up and get itself over with at its earliest possible convenience.

VOL. 50: NO. 4

WHOLE NO. 1077

Cover Design by Helen Dryden

Special Features—Decoration

Athelhampton—Its Interior Decoration and Furniture	18-21
Versatility—The First Principles of Decoration	28-29
The Renaissance of the Directoire	30-31
Corners in Decoration	32-34
Birds and Their Cages Work at Interior Decoration	35
The Apotheosis of the Bath	36-37
The Decoration of the Unpretentious House	38-39

Fashion

Paris Fashions Lead the Simple Life	9-13
Lucile Gowns for New York's Ziegfeld Follies	14-15
Midsummer Models designed to Meet Every Possible Contingency	16-17
Coming Events Cast Their Shadows Before	42
Two Characteristics of the Present Season: Embroidery and Contrasting Materials	43
Variations of the Ubiquitous Sweater	44
Interpreting the Mode in Terms of Youthful Frocks	45-46

CONTENTS

Late August 1917



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Smart Fashions for Limited Incomes	-	-	47
The Younger Generation	-	-	48
Vogue Pattern Service	-	-	49-50

Society

<i>Mrs. Vincent Astor</i>	-	-	-	<i>Frontispiece</i>
<i>New York Society Goes to Long Island</i>	-	-		22
<i>Mrs. William Bourke Cockran</i>	-	-	-	24

The Fine Arts

The Country Cottage in English Pictures	-	-	26-27
Miss Maxine Elliott	-	-	40
Midnight Frolic: One of New York's Most Delightful Institutions	-	-	41

Regular Features

Pirate Bridge, by R. F. Foster	-	-	23
Editorial—Paving the Way for Peace	-	-	25



Ira L. Hill

M R S. V I N C E N T A S T O R

Mrs. Astor, who is the daughter of Mr. Robert P. Huntington and the sister of Mrs. Charles H. Marshall (at whose recent wedding she was matron of honour), has arrived in France with the intention of opening a convalescent home near Paris, where wounded American soldiers may be nursed back to health. Mrs. Astor expects, owing to the amount of detail involved, to be in Paris for some months. Mr. Astor is doing patrol duty on his yacht, the "Noma," which he has presented to the United States Government.

White net and organdie decided to surprise that unsurprisable Paris; so the net became a veil and the organdie a ruche for that veil, and together they find a surprising welcome on this hat of dark blue duvetyn faced with white piqué. The person under the hat adjusts the veil with one end shorter than the other, a strictly French thing to do



LUCIE HAMAR

• V O G U E •

THE FASHIONS OF PARIS LEAD THE SIMPLE LIFE

Paris Is In No Mood for Gay Colours and
Amazing Silhouettes; War-time Frocks Must
Be Simple of Line and Quiet of Colour—but
They Are Allowed All the Charm They Want



JENNY

PARIS is a much-changed city. Monumentally it remains the same,—a bit dusty, a bit unkept, but still the same; for to the eternal chagrin of the "high command," the German hosts never reached even the gates of the Capital. But for all that Paris is so changed as to be almost unrecognizable, and, at the same time, more interesting than ever.

For those who have passed the last three years in Paris, the change has come about gradually. We have beheld the putting off of gay attire and the buckling on of the sword. We have seen the flashing equipages of other times give place to grim camions and dust-covered grey cars from the front, with their loads of stern-faced men in blue and khaki. We have seen all the sparkle and bubble of Parisian life die in still water, and still waters run deep.

Paris to-day is the centre of the military universe. From all the Allied nations a continuous stream of soldiery pours into the city,—officers of high and low degree and men of the rank and file. Each day sees a fresh addition to the military contingent. Each new Ally adds a bit of colour to the scene. While the war has not actually touched Paris, Paris is full of war; the spirit of the trenches pervades the streets, the theatres, the salons of the Capital. And now comes the war-spirit of America. Already the influence of the Great Republic is making itself felt in this war-tried city of France.

PARIS IS RE-HEARTENED

The newly arrived General Pershing, together with Marshal and Mme. Joffre, M. and Mme. Viviani, M. and Mme. Ribot, M. Painlevé, and many others were guests recently at a dinner of twenty-six covers given by the Ambassador and Mrs. Sharp. The Ambassadorial group are doubly busy nowadays, not only with the strenuous work connected with the Embassy, but also with certain social duties of a semi-diplomatic nature—the result of the relationship which now exists between France and her new Ally.

The restaurants are crowded; we now order toast served with our tea at the Ritz and at Armonville, instead of unsatisfying little cakes; the theatres are packed, and the streets are thronged with people of whom half are in uniform. The sun shines brilliantly, and the weather is delightful; but there are those who prefer sugar to sunshine and long in vain for the denied flesh-pots. The lack of coal still hangs like a dark cloud over the land, and there are disturbing rumours concerning gas, flour, petrol, and other necessities of life.

We visit the exhibition at the Petit Palais, inspecting the old fans and other objects exhibited there, and we gaze long and long at the couturiers' booths with their pretty furnishings and their pretty manikins in modern and period



JENNY

Anyone can do simple things, but it takes a designer of complex genius to make them as effectively simple as this frock of pleated mauve voile, with its straight and square bolero, which allows itself to be run over by assertive blue ribbons

Those who aren't French would think this rose voile frock was polka dotted; but any French-thinking person would know it was embroidered with blue beads. And that isn't ribbon at the waist; it's two unexpected pieces of blue linen



WORTH



LUCIE HAMAR

Opposites always attract — and that is why its omniscient designer destined this hat to have a crown of white piqué and a brim of black satin



WORTH



LANVIN

This frock of blue liberty satin has charm, because, having spent its life in Paris, it knew that if it had charm, it had everything, and if it didn't have charm, it had nothing; it also has tinted lace and a lining of yellow mouseline, to help matters

She's up to her ears in this coat of grey duvetyn, embroidered with mustard yellow thread. The coat and the pockets are lined with yellow, and a yellow waistcoat, wishing to be admired, travels farther down the skirt than the coat itself

dress; and we spend hours deciding whether we shall, as a result, order from Lanvin or Callot. We wander into the concert room to hear Mary Garden sing, and we stroll across, afterwards, to Les Ambassadeurs for tea.

We lunch at Armenonville, and then, in a panic of remorse at having spent money for our own pleasure, we hurry to a charity fête and invest absurd sums in useless trifles. We go to the theatre and sit in the gallery for our soul's good, and then the reaction carries us to a box at the Opéra. It is the war. After three years, it is getting on the nerves of all of us.

MARIANNE IS A GOOD LITTLE PATRIOT

The Foire de Saint Sulpice, which is being held in the court of the quaint old Séminaire de Saint Sulpice, brought out on the opening day all the American Colony, Mrs. Sharp, the wife of the United States Ambassador, Mrs. Bliss, and the other ladies of the Embassy. Miss Margaret Sharp, the daughter of the Ambassador, poured tea. Mrs. John Ridgely Carter, Mrs. Hermann Harjes, Mrs. Harry Lehr, Miss Elsie de Wolfe, the Countess de Casteja, and Mrs. Elinor Glyn, in black and pearls, were also present, as were many English and French visitors, and a veritable multitude of soldiers of all nationalities, from inky Africans to Scotch laddies in kilts. Marthe Chenal and Spinelli contributed to the success of the afternoon concerts.

"If I were writing a history of France," said Marianne, "I would write only three words: 'Verdun' and 'The Marne.' That is history enough for any nation."

Marianne, by the way, is an American and a good little patriot, but she is a Francophile. At the age of three, she adopted France as her foster country and has since boasted two national anthems. These things are so easy for the very young. However, I have sometimes suspected Marianne's passion for the "Marseillaise" of being the basis of her love for her adopted country—that stirring march and a thoroughly feminine preference for all things French,—flags, frocks, frills, and furbelows. If Marianne were to write a history of France, it might indeed begin at Verdun or the Marne, but it would end in the rue de la Paix. Marianne is still young,—very young indeed.



PAQUIN

Some skirts can't break themselves of this tonneau tendency. On this frock of dark blue serge, with its collar and waistcoat of white piqué, the skirt states plainly which, in its opinion, is the desirable silhouette

If anything is doing its bit, in the way of wartime simplicity, this blue serge frock with its buttons, unassuming collar lined modestly with white piqué, and its serious, sober, black satin underskirt, certainly is



MARIA GUY

Paris doesn't believe in lessening the chic of kolinsky. Now it's the crown of a thoroughly French hat with a briribboned black lace brim, drooping modestly



MARIA GUY

I have seen a number of hats with a wide brim—most of them in the style of the hat shown here. Maria Guy is the designer of the hat shown here. It is a hat of the Parisian style.



PREMET

The chemise frock is still perfectly at home in the Maison Premet. This one has all the wartime soberness of grey-tussore, with a few intervals of nothing gayier than black and white striped crêpe de Chine



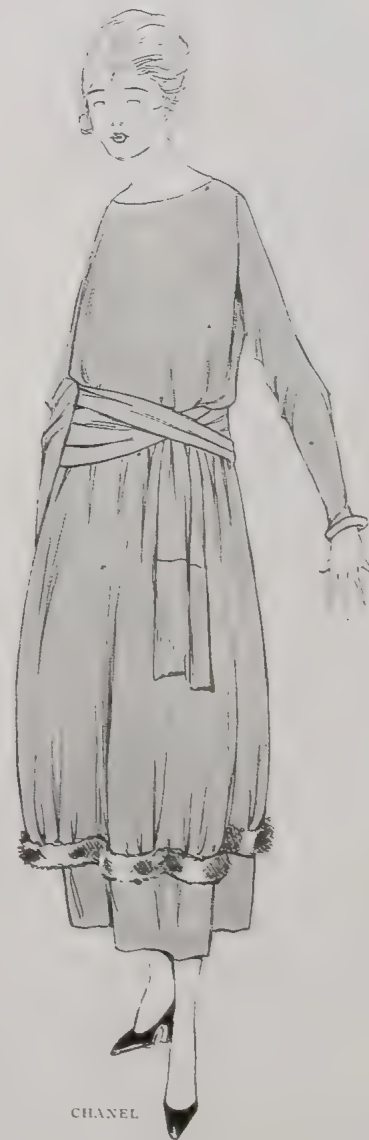
When the Parisian is asked to wear a dress, she does it with all her heart. If she is asked to wear a dress, she ranks first in her affections, and she will come between them but a very short time.

ing the waist-line without in any way defining it. Premet makes one girdle of ribbon less than an inch wide. In other houses, the belt never measures less than an inch and a quarter in width. Wide belts, except for manteaux, are not smart at the moment.

PIQUÉ AND FUR ARE ON FRIENDLY TERMS

The frock of piqué is now trimmed with fur or with velours de laine in some contrasting colour. A frock of mauve piqué, for instance, is collared and cuffed with grey velours de laine, and fastened with thin, shell-like, grey buttons. White and yellow piqué are similarly trimmed. The accompanying hats are made of piqué and trimmed with fur or duvetyn.

Summer frocks of white organdie are trimmed with tinted organdie—rose, blue, or grey. Yellow organdie is boldly trimmed with old-blue and fastened with blue buttons, while rose-coloured organdie is trimmed with white or a dull shade of green. Dainty transparent hats of organdie are worn with these frocks, and wonderfully pretty are the models shown by Mme. Lanvin. The organdie is in some instances gathered over the skeleton shape, and the brim is adorned with a flower or two of woollen embroidery; or the crown of the hat is made of pale rose organdie with a double petal-like brim of white organdie, each section of which is bound on the edge with rose organdie. In dull blue, rose, and yellow



CHANEL

Its designer is still faithful to her beloved fur, and she likes this grey jersey frock so well she wears it herself. The fur is that of the grey rabbit—they've started in on those poor defenceless little bunnies again



white piqué about three or four inches above the black satin skirt section, and black satin faces the revers, collar, and narrow cuffs. Although light mourning in character, this frock is very smart and much in favour with the Parisienne.

In the Ritz garden at the tea hour, one sees frocks of thinnest black satin and delicate black lace, with accompanying hats of black lace or tulle, trimmed with satin. We also see the *cloche* of fine black straw, with a high bell-shaped crown and a brim which is sometimes rather narrower than one might expect. This hat is trimmed with two shades of silvery grey satin ribbon. The black satin *cloche* with its indented crown is trimmed with a simple twist of rosy mauve satin ribbon. A new draped *cloche* of black panne by Maria Guy is sketched at the upper right on page 11. The brim is of white *grèbe* which is a species of eider-duck. Another Maria Guy model has a great crown of kolinsky above a brim of lace and silk. Lucie Hamar is showing a new winter model of periwinkle blue panne velvet, gathered on many cords. The crown is encircled with a ribbon of blue velvet which is tied in a smart bow on the side. This hat is already being worn in Paris.

CHANEL, DICTATOR OF JERSEY

Gabrielle Chanel continues to make hats of cloth in beige, light grey and dark blue. One hat of red cloth is very smart with a frock of red jersey. Mlle. Chanel's sports hats of knitted wool have had a great success this year—a success equalled by that of her tricot manteau, which is a knitted sports coat, long and ample, with great pockets. Mlle. Chanel wears her newest model, which is a frock of grey silk jersey, with a long chemise tunic that is tightened slightly at the lower edge under a band of grey rabbit and girdled loosely with a fringed length of jersey. The frock is sketched at the lower right on the preceding page. Her newest cloak is in form a cape, which is generously bordered all about with rabbit; it is sketched below.

Mlle. Chanel is still making frocks of jersey, which long since attained the distinction of being a "classic" tissue, and which ranks now with serge and velours de laine. Some of the Chanel frocks of light grey jersey, chastely trimmed with white, are exquisite in their finished simplicity; and the Chanel frocks of silk jersey and satin, embroidered with gold thread or coloured silks, are exceedingly rich and effective. What



BEER

MARTIAL ET ARMAND

The new frock is very smart indeed. It is made of black satin, with a wide white piqué band across the chest and a wide white piqué band across the hips. The skirt is black satin, with a wide white piqué band across the hips. The hat is black straw, with a high bell-shaped crown and a brim which is sometimes rather narrower than one might expect. This hat is trimmed with two shades of silvery grey satin ribbon.

The French hat is very fetch and very smart indeed.

Frocks of Georgette crêpe are much worn, particularly by young girls. Simple chemise frocks, they are beautifully trimmed with coloured silks. A frock of coral red crêpe is embroidered with grey silk, and a grey crêpe chemise, by way of reversing the situation, is embroidered with coral red silk, green, or blue. These delicate frocks possess one disadvantage, however—they soil easily and quickly take on a dragged appearance, which is decidedly not pleasing.

This accounts, perhaps, for the fact that Parisians are wearing frocks of piqué; and it should be explained that the new piqué is as different as possible from the old, stiff, tightly woven variety; now it is very thin and soft and may be had in exquisite shades of rose, mauve, yellow, and all light colours.

Piqué is still used as trimming on frocks of serge, jersey and satin. One chemise frock of black satin is topped with white piqué—the white section extends to the hips. A black satin girdle crosses the



PREMET

Loose coats are appearing in quantities—in their bellessness lies their novelty. This black and white cheviot one has a white serge skirt



CHANEL

Satin is still with us, in all its popularity. Blue satin is the material of this cloak, and it has a most generous allowance of soft grey fur

The pleasant part of tussore is the way it fits in with other things. This grey tussore frock is a most becoming background for the blue and white foulard collar and cuffs

is more, they are very much worn by very smart wearers.

Mme. Renée of the Maison Premet, who designs a new frock every day, has created this season an unusual number of unusually pretty black frocks of serge, cheviot, crêpe, and satin. One of the very newest is of black satin and white moire, fastened up the front with semi-transparent, concave white buttons. The tunic crosses in the back only; the long sleeves are close at the wrists and widen to a wide "kimono" at the shoulder, and the girdle is of very narrow black moire ribbon, faced with white moire ribbon.

Premet's well known black and white cheviot frock of early spring was followed by the famous model in black satin, topped with grey serge; and this in turn was followed by other frocks in black and white. Premet still makes the chemise frock. It is a straight chemise, with variations—variations such as only Mme. Renée can devise. It is chic, as the creations of the Maison Premet always are, and practical as these war times demand.

A. S.

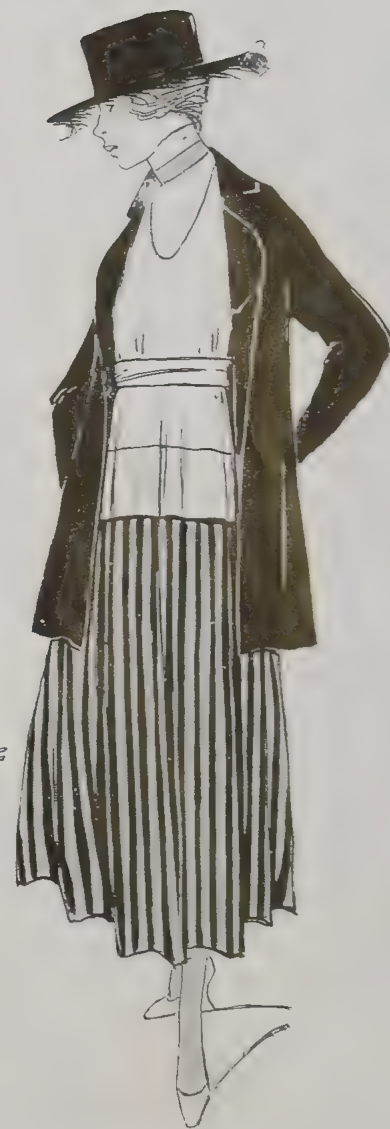
You know it was snapped in the Bois before we said a word, didn't you? Things like this don't happen any place else in the world. Duvallet thought of it and Madame Beryl wore it, this suit of invisibly striped cloth with its white piqué waistcoat



We simply must have our white piqué,—not the stiff sort, but thin, soft stuff. The Bois is thronged with white piqué waistcoat-blouses over black satin skirts. These happen under a velvet-faced beige satin hat



This black satin frock, with its white satin collar, buttons, and buttonholes, was the pleasant company of a new velvet hat by Lucie Hamar, made of gathered velvet in one velvet with a ribbon of the same colour



Yes, still seen smart gatherings at Armenonville. One's got, for instance, a hat, and a white blouse, a striped skirt, a black satin coat, and a black velvet-trimmed hat, all in the same company

PARIS, TO A WOMAN, RALLIES AROUND

THE COUTURIERS TO UPHOLD THE BECOMINGNESS OF WHITE PIQUÉ

STRAIGHT, SIMPLE, AND SATIN,—

ARMENONVILLE AND THE BOIS DILIGENTLY STUDY THE THREE S'S



The dress is created in a white tulle, the main interpretation of a flower. The skirt is draped with blue and white, the blue tulle petals being the main color, the rest of which is of white tulle. The delightful drooping headpiece is of the general colour scheme, and is made of tulle by the same artist.



With ingenious draping and puffing of white tulle and folds of crêpe beauté, Lucile has created the very personification of a white marquis. She uses as colour apple-green and white, and swathes the waist with green, bordered with brown velvet. One petal, having dropped from the crown, rests lightly on the shoulder, creating a delightful vision of languishing eyes.



LUCILE TURNS HER ATTENTION TO FLORAL DECORATION AND MAKES FRAGILE FLOWER GOWNS FOR NEW YORK'S FAMOUS ZIEGFELD FOLLIES

Dolly Varden and forget-me-nots and other lures for the susceptible one seem inextricably interwoven in this gown of an ethereal fragility. The soft skirt is of forget-me-not blue crêpe beauté, with tulle panniers in all the shades of blue to be found in that charming little flower. The blue and pink waistband has a faint touch of green to recall the colour of the streamers on the blue tulle hat. There are masses of the flower at the back of the hat and on the skirt.

LUCILE'S FLAIR FOR EXOTIC DESIGNS IS
SHOWN IN THESE ORIENTAL FROCKS



Economy of display is often the strongest factor in the production of rich Oriental results. This Persian lady is swathed with white draperies embroidered with silver and pearls. Her ornaments are of the same gems, and silver tassels sway above her ears.

Who would not be a Persian beauty if only to wear a gown like this, the golden chains included? Red, blue, and black merge with gold and silver in the caftan tunic. The perfume charm of eccentricity lurks in the feather straggling from her turban.

(Lower left) More of a Persian than the first, this woman's gown of silver tulle is embroidered with gold and silver, and the deep blue and red of her face are clearer than the silver gleam from her face and hair.

(Lower right) Like the first, she did not come from a Persian garden, she wears her flower tunic of flame-colored tulle beaded with sapphires, blue and gold. Her trousers beneath are of gold lace, and her spangled tulle veil ends in long, long tassels.





(Middle) If one owns a cool white organdie frock, the summer can go just as far as it likes. This one is made by hand, except the last recruit in its army of tucks, and a pale pink rose and a rosette in blue moire ribbon lend a touch of delicate colour. The sheer white organdie hat has three rows of soft pink ribbon, run through eyelets—merely that and nothing more

(Upper left) It was just an innocent little black satin hat till some one came along and added a black malines ruche to it—and now look at it! The malines doesn't stop with the brim: it goes on over the face and is bound about the throat with a black satin ribbon, which ties in a small bow at the back. The graceful stole is of kolinsky, the chic of which is undimmed by time

(Left) If every woman could look like this in an informal dinner gown, life would be just one long informal dinner. The gown is of gold-embroidered black gauze, over a black satin foundation, and the belt, which vanishes completely at the sides, is embroidered in jet. The black net hat is edged with black Chantilly lace and trimmed with raspberry-coloured uncurled ostrich plumes

POSED BY VIVA BIRKETT



EVEN IN 1917 PLEASURE COMES UPON
US UNAWARES. THESE CHARMING MID-
SUMMER MODELS ARE DESIGNED TO
MEET EVERY POSSIBLE CONTINGENCY

Anyone who has the courage to combine white organdie with gold embroidery and lace certainly deserves the Victoria cross. This negligée is of white organdie embroidered with white and splashed with gold. Chinese motifs of gold embroidery. But that isn't all, by any means; the designer's valour goes even further. The deep cuffs and the upstanding collar are of gold lace, and where the lace meets the organdie there are slim strips of black velvet. The negligée may be worn over a white satin slip or over a gold-coloured one, according to the wish of its fortunate possessor.



These white organdie frocks pass through all sorts of adventures, but they always come out just as charming as ever. This one has been embroidered within an inch of its life with black and white beads, circled with a heavy cord of black and white beads, and edged with narrow cords of beads about its neck and its sleeves.—Have you noticed what shrinking little things those sleeves are? The hat—it's one of those accommodating affairs that may be worn in the afternoon as well as in the evening—is of black maline, banded with black velvet and adorned with a great red rose of France.



ATHELHAMPTON—Its INTERIOR DECORATION and FURNITURE

A Gem of English Architecture, Resuscitated by an Artistic Owner and Filled With Beautiful Things

WHEN we remember the richness of our country in fine examples of the domestic architecture of other centuries, we cannot help feeling surprised at the rarity of the cases in which an early building retains its chief characteristics, unspoiled by change of fashion and unharmed by neglect.

Athelhampton, before its repair was taken in hand, had indeed been neglected; but this very neglect had brought it unharmed through the Georgian change of manners and the more fatal Gothic revival. Its coming into the hands of Mr. Lafontaine, the present owner, has brought to Athelhampton, one of the finest of the smaller of the fifteenth-century mansions which remain to us, the fortune it deserves.

In this issue we present some photographs of the interior. The fine fifteenth-century Hall is one of the most perfect in England. The open timber roof and the oriel rank with the best late Gothic domestic work, and remind one of the charming Cluny Museum at Paris. The windows, too, contain much original painted glass, and our photograph shows the fine linen-fold screen with the minstrels' gallery above. To furnish such a building is a problem always difficult, and generally "foozled." If we restrict ourselves to the period of the architecture, we should be confined to tables, chests, chairs of state, stools, and perhaps a buffet. It used to be argued, that since we cannot furnish an ancient building with contents similar to those it possessed in its earliest form, and since, if one could, the effect would probably be

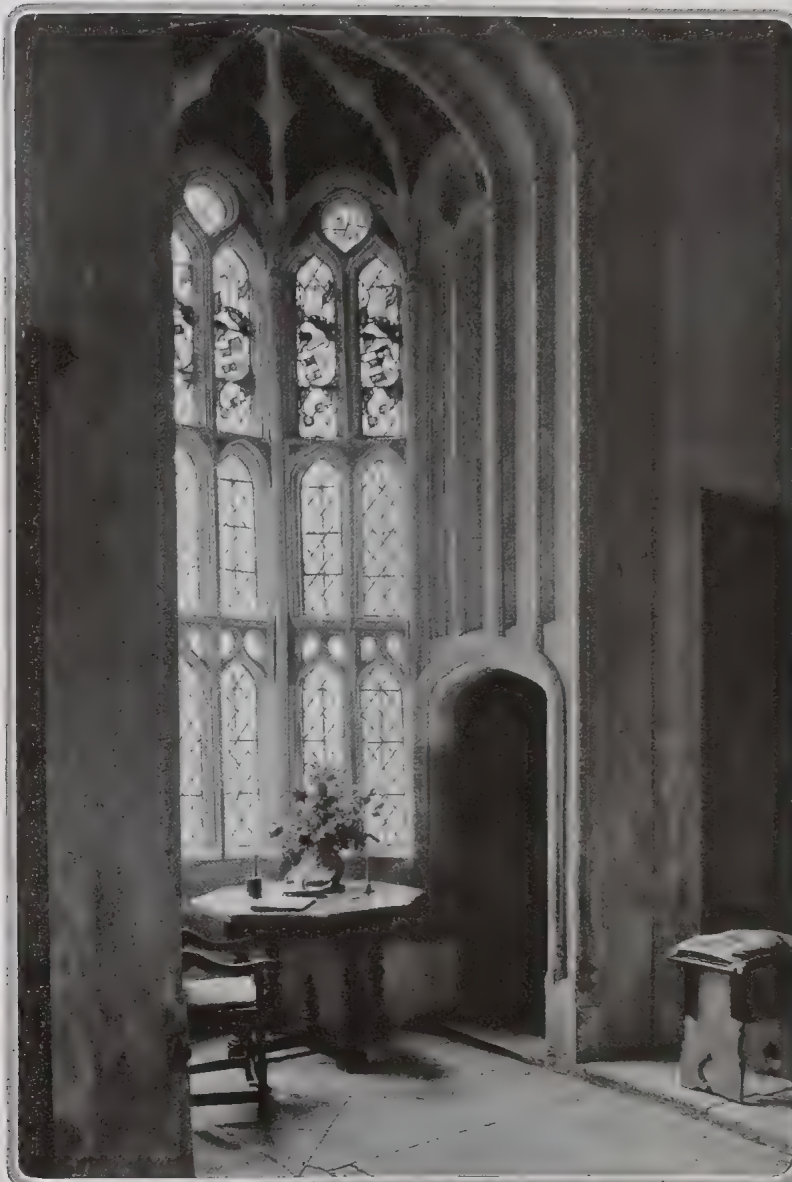
(Left) This fifteenth-century mansion stands to-day much as it was when the Martyns built it, and the painted windows, with much of the original glass, contain their arms as Lords of the Manor. The great hall is especially interesting to lovers of the picturesque for the quantity of fine linen-fold panelling it contains



(Left) The green parlour was originally the buttery from whence the service of the house was made. Looking through the double doors one can see the oak parlour

It is well worth while to spend a moment on the minstrels' gallery, because from that point we are able to judge of the bold beauty of the timbered roof with its moulded trusses and well-proportioned cusps or to look down on the ancient hearth with its fine fireplace





Coming close up to the screen of the great hall, you are rewarded by a more detailed view of the wonderful iron-work panelling, and you get a good view of the ancient oak door, with its Perpendicular tracery, and the figure of Edward IV. Against the screen is a fine Jacobean withdrawing table; the legs are turned into the unusual form of Ionic columns.

The oriel window in the great hall is a fine specimen of late Perpendicular work in quite perfect condition. It makes a charming corner for a sunny day with the glory of the painted glass, in which are the arms of the Martyn family surmounted by the chained ape of their crest. The doorway leads to the King's ante-chamber, and the edge of the raised dais shows in the corner on the right.



The King's ante-chamber leads to the great parlour and the King's way, a fine spiral staircase, which leads to the library. The cupboard on the left is one to linger over and admire; it is almost beyond envy, unless you have a house like Athelhampton to enshrine it.



The great parlour, entered from the King's ante-chamber, is a finely proportioned Tudor room, with a very characteristic plaster ceiling, and the panelling of extraordinary fine colour: the woodwork has been very deeply mowed. Beside the fireplace there is a secret stair leading to the library overhead.

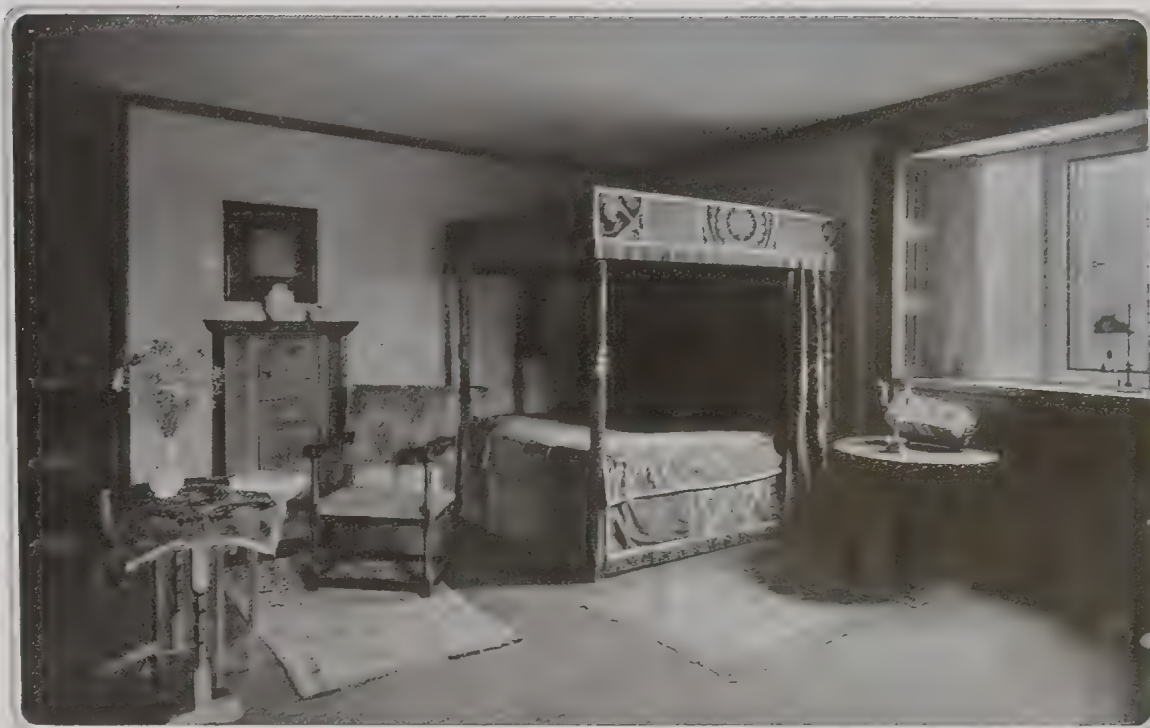
(Left) The library or long study is a magnificent room over 100 feet long. The ceiling is a masterpiece of Tudor work, and produces a very fine effect. The design of the room and the colour and comparison of the woodwork. It contains two fine Tudor chairs, and a small lighted window, and a small

that of a museum and not of a house, we should attempt to design furniture of the sort a Gothic artist would have made if he had wanted to. Pugin did so in his youth, and lived many years to regret it. Yet the fashion of attempting to furnish with "period" furniture still flourishes. Without attempting to define the artistic reasons for the inevitable failure of this attempt, one becomes very conscious of its hopelessness when looking at a fine old house where a collection of antique furniture has grown into being, representing the result of the development of the standard of comfort generation after generation. Illustrations like these show how possible it is to harmonize furniture of three out of the last four centuries to such a degree that it becomes perfect interior decoration.

In the Hall there is a unique set of Charles II dining chairs with a singularly large gate-legged table. As if in keeping with its enormous size, the "Nef" (ship), "Neptune" is its name—a fine William and Mary piece—which adorns its top, is a leviathan among silver ships. Against the screen is a fine Jacobean withdrawing table, its legs being carved into the unusual form of Ionic columns. The Henry VIII buffet, a very fine piece itself, almost stands comparison with the unique Gothic buffet in the King's ante-chamber. Very little true Gothic furniture has survived, especially when of English make, and so that in the King's ante-chamber, with its fine carved tracery and Tudor roses, has the distinction of being the best piece of undoubtedly English Gothic furniture known. Passing through the ante-chamber one enters the great parlour with its fine plastered ceiling and panelled walls. The furniture there is of all periods and styles, from the Elizabethan bolster-legged table and the Louis XIII fauteuil, upholstered in the original velvet, to the two French arm-chairs covered in Beauvais tapestry. Under the window is a charming Italian ebony cabinet, and to the right a fifteenth century Spanish jewel casket, standing on a Gothic cupboard with linen-fold panels.

The library, which may be reached by a secret staircase from the great parlour below, again shows a charming medley of antiques, blending together admirably. The photograph shows four Charles II arm-chairs of varying designs, from the very graceful chair in the front to the

(Continued on page 52)



(Above) The Tudor bedroom shows that our ancestors, even in the days of Edward IV or Henry VIII, did not sleep comfortably, and kept their treasuries in great chests. Here is one of the few genuine old chests. The bed is nearly a hundred years old. (The bottom and top of the bed are made of that.) The chest is nearly a hundred years old.

(Below) The great parlour shows a medley of antiques, blending together admirably. The photograph shows four Charles II arm-chairs of varying designs, from the very graceful chair in the front to the



NEW YORK SOCIETY HAS MADE ITS
ANNUAL EXODUS TO LONG ISLAND.
WHERE IT OCCUPIES ITSELF IN
DIVERS DUTIES AND PLEASURES



A member of the Long Island Colony is Mrs. Morgan Belmont, formerly Miss Margaret Andrews, who is here seen with her clever police dog "Kid." Mr. and Mrs. Belmont, with their very nice and extremely charming little daughter will spend the first part of the summer at Hempstead, and then forsake Long Island for the activities at Newport.

Mrs. Harry Payne Whitney is here photographed in front of her study in Macdougal Street. Mr. and Mrs. Whitney are spending the summer at Old Westbury, Long Island, where Mrs. Whitney has her summer studio, which has been decorated by several notable American mural painters.

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Mrs. Spencer F. Eddy, junior, was one of the most energetic saleswomen at the benefit of the Nassau County Balm's Mili Fund, which was held at "The Greenhouse," the home of Mrs. Payne Whitney on Long Island. Two younger generations were eager purchasers of the flowers, toys, puppies, chickens, ducks, and kittens.

Among the guests at the luncheon for the Italian War Mission, given by Mr. C. Lloyd Griscom, former ambassador to Italy, at his home in East Norwich, were Mrs. Lydia Hoyt and Lieutenant De Santis of the Italian Army. Mr. and Mrs. Lydia Hoyt have leased a house at Glen Cove for the summer.

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THE question of the exact values required to rebid a hand, or to assist, is a part of the game that has quite recently been reduced to an almost exact science, and several articles upon the subject have appeared in the press, notably in the *N. Y. Sun*, explaining the modern methods of estimating the values, which are briefly these:—

The Continuation of the Sixth Article On
The Game Which Is Supplanting Auction

By R. F. FOSTER

sit opposite each other and there is no opposition. It is not by any means true of "almost every deal," because there are so many cases in which the bidding is carried to high figures, and the contract is difficult to fulfil.

One objector points out that there are so many hands in which two players get the contract without any opposition and are able to win four or five by cards on hands that bid only one or two. The same is true to a much greater extent in auction, as the bids run smaller.

REBIDDING

It has been found that any hand which is good for two sure tricks on the average will win four if it can name the trump suit, and if the partner holds his share of the remaining nine tricks, the combination should make the odd. This looks obvious enough to have been seen years ago; but it was not.

The original bid being based on a minimum of 8 values, according to the Whitehead scale, if these 8 values will produce four tricks on the average, each 2 points in the hand may be called equal to a trick. On the same principle, the 7 that are expected to be found in the partner's hand should be worth three tricks at least. Every 2 points more than this average is 2 more than the declarer has any right to expect, and each of these two points over the expected 7 justifies an assist.

But if the declarer does not wait to hear whether his partner at auction or his acceptor at pirate can assist him or not, he must make allowance not only for his own advance but for his partner's, and he should therefore have at least 12 values in his own hand to justify a rebid. To rebid a second time, without waiting to hear from his partner, or first acceptor, he should have 16 values in his own hand.

THE ASSISTING HAND

This calculation allows us to arrange a scale of decreasing values for the assisting hand. If the original bid is on 8 values only, the 7 in the partner's hand are a third of the remaining 20, as there are 28 values in the pack. These 7 are included in the original bid, but the partner can assist with 0.

If the declarer rebids his hand, showing 12 values, there are only 16 to be divided, and the third of this would be 5, so that the partner can assist a rebid hand with only 2 more, or 7. If the declarer rebids a second time, showing 16 values, a third of the remaining 12 would be 4, and the partner can assist a second rebid with 5 or 6.

If the original bid has been assisted once, showing at least 9 values in the partner's hand, and the bidder refuses to go on, the partner can assist a second time if he has 11, and a third time if he has 13 or 14. He simply takes up the running when the original declarer quits.

BIDDING THE LIMIT

It is remarkable in how many hands two players who are thoroughly familiar with this system can arrive at the limit of possibility in their combined hands. Every contract they undertake beyond that limit is a deliberate loss, either to save the game or to score honours against penalties.

When the system is applied to pirate, the assist is usually restricted to the player who has first accepted the bid, but not always, because another may have better side cards. As a rule, however, the first partnership formed is maintained until it can go no farther. Some of the most exciting hands are those in which a player strives to break up a partnership by overcalling an acceptance or assist.

Here is an example which shows that the only difference between auction and pirate in the application of this system is in the position of the bidder and acceptor. The hand shows the weakness of an opening bid which is sound only

as an attack. After the opening, the bidding would be the same at either auction or pirate.

♥ A J 4
 ♣ A 8 3
 ♦ 7 6 3
 ♠ K Q 8 4

♠ J 10 9 7 6 2
 ♣ A K J 8
 ♥ 10 9 3

	Y	
A		B
	Z	

♥	K	10	9
♣	K	Q	4
♦	Q	4	2
♠	A	7	6

♥ Q 8 7 6 5 3 2
♣ 5
♦ 10 9 5
♠ J 5

Z dealt, and at auction he bid a heart, although there is only one absolute value in the whole hand for defence. A bid two clubs. This is, of course, a forced bid, but A has two sure tricks in hand for defensive purposes. Y's hand counts 12, and is good for two assists, so he bids two hearts. B's hand counts 11, also good for two assists, so he goes to three clubs. Now Z and A pass; Z because he has nothing, A because he has only the 8 values for his first bid.

Y assists the hearts once more, bidding three, and B assists the clubs again, bidding four. Both the seconds assists are justified by the holding. When Z and A pass, Y finds that he has reached the limit of his assistance, but he can readily see that if Z has the two sure tricks shown by his original bid, no matter where they are, they are good enough for defence, and it is therefore impossible for A and B to make four clubs, so he doubles.

The result is that A and B make five odd, simply because Z cannot produce the two defensive tricks that his bid indicated. The extra trick, five odd instead of four, was due to the fortunate ruff of the ace of hearts on the first trick.

THE FUTURE OF PIRATE

After sifting over all the criticisms, objections, and suggestions that have come to hand with regard to pirate since these articles began in *Vogue*, there seem to be only one or two that are entitled to serious consideration, and even these seem to be based on insufficient familiarity with the game. Just as when auction started, players are apt to form hasty opinions, which undergo many modifications as they see deeper into the fine points of the game.

One objection is that if the two strong hands get together there is nothing to the play, "almost every deal being a little slam or at least a game," as one critic puts it. But this is equally true of the strong hands at auction when they



BIDDING THE FULL VALUE

A remedy for this has been suggested by several good players, and it may perhaps become part of the game at some future time if it is found practical. This is to limit the scoring to the bidding. If the declarer gets the play on a bid of two accepted hearts, for instance, two by cards is all he can score, no matter how many he makes. If he has a game hand, strong enough to win four odd, he must bid four and get an acceptor. If he wants to score slams, he must bid them.

On hearing this explained, some persons will at once exclaim, "Oh, the same as five hundred!" But it is not the same by any means, because in five hundred the players have only one bid and each is for himself. One result of making such a rule at bridge would be that the hand might be thrown up the moment the contract was reached, which would materially shorten the time of the rubber.

This system of limiting the score to the bid has been tried at auction, but without much success. I tried it, and it seemed to increase the tendency of some players to overbid their hands for fear of missing something ; while it led the cautious players to be even more cautious, with the result that it usually took four or five deals to win a game.

There are probably not a dozen players in the country to-day who could understandingly bid their hands up to four odd every time they were good for game with a major suit. At pirate they could do it easily and do it right along. The best available statistics at auction show that 50% of all the hands played go game without any assistance from a previous score. But in 2,500 recorded deals only 280 bids were high enough to go game, and 146 of these failed. That means that in 2,500 deals only 134 bid enough to go game and made it. If the object were to go game from zero every deal, the average rubber would be 47 deals, instead of 5, as at present, and the average time 7 hours.

The auction player tries to get his contract as cheaply as possible, and carefully avoids increasing a contract that looks in the least doubtful. The only occasions upon which he deliberately bids more than is safe is when he is afraid of an adverse declaration.

In pirate, one is never afraid to bid, because no harm is done if the bid is not accepted. If it is accepted, the contract should be safe. But if it were the rule in pirate that a player could not score more than he bid, he would have a great advantage over the auction player, because he can show more by his bids. Having a chance among three players to choose his partner, instead of being confined to the one opposite him, there should be three times as many opportunities to bid game and make it.

But there is one rule which would have to be changed, and that is the law which prevents an acceptor from overcalling his own acceptance. This rule was made to prevent endless or useless bidding. But if it were essential to success that the combination of two hands should arrive not only at the best trump suit, but at the maximum value of the contract, there should be more room to show supporting suits.

The rule should then be that an acceptor should be free to increase any bid that he had already made or accepted, regardless of what bids had intervened, but that he should be barred from shifting when he was only an acceptor. In the next article I propose to give an example of how this would work.



MRS. WILLIAM

BOURKE COCKRAN

Mrs. William Bourke Cockran was, before her marriage, Miss Anne Ide, a daughter of Mr. Henry Clay Ide, former United States Minister to Spain. Mr. and Mrs. Cockran have lately decided to abandon Port Washington, their charming Long Island home, for the superior attractions of Bar Harbour.

PAVING THE WAY FOR PEACE

[Editorial Note. Vogue is a link in American-European thought and civilization. To know what America thinks is as vital to Great Britain and her other Allies as for America to know what Great Britain and her Allies think, and we print this leader from our American other self, as a significant expression of current American opinion.]

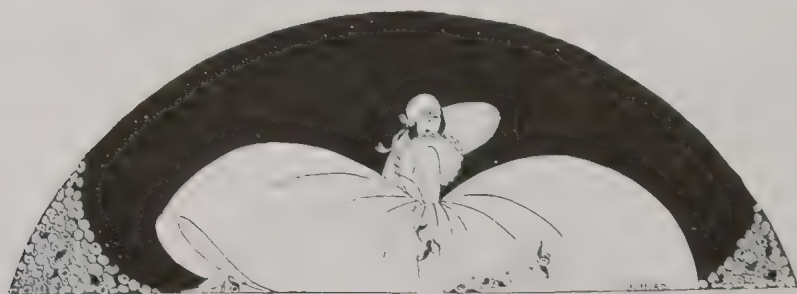
When the Final and "Great Argument" of This World Struggle Shall Come, We, the "Melting-pot" of Nations, Shall Speak with an Authority Based on Sympathies as Complex as our Racial Strains

IN making war, the United States really paved the way for making peace. When Russia offered to mediate in our war with Great Britain something over a century ago, the British Foreign Minister declined the offer, saying in effect, "This is a family quarrel." When the time for making peace comes at the end of the present world-convulsion, the United States may very well say to all concerned, "For us this is a family quarrel," for we are of all nations. We have more men of German birth and blood than any State of the German Empire except Prussia. We have more of those who themselves or whose parents bore allegiance to the Emperor-King of Austria-Hungary than any except the larger divisions of the dual monarchy. The French strain is as old with us as the British. We have more Italians and children of Italians than almost any political division of the peninsula, and every considerable American city has its "Little Russia." Ours is essentially a British civilization, but a British civilization modified by a century and a half of almost free colonial life, by nearly as long a period of national life, and by the infusion of blood in copious streams drawn from all the peoples of the globe.

THIS war, which woke to life the consciousness of the British blood-tie in millions descended from the earlier colonial immigrants, stirred the like slumbering sentiment in men of German and Austrian blood. To vary the figure, we suddenly found in what we had picturesquely and optimistically called the American "melting-pot" a good many lumps that declined to fuse. British we are in speech, in literary and political tradition, in social ideals, but we are also many other things. We were slow to wrath because so many racial strains go to make us a nation, and we shall speak with an authority based upon complex sympathies when the war-sick world shall thankfully hear the welcome order, "Cease firing!" Before the ink was dry upon Lee's agreement to surrender at Appomattox, Grant was feeding the half-starved Confederates. In the very act of declaring war, we announced that our quarrel was with an idea, not with a people, and President Wilson has recently amplified that assertion in his message to Russia. We war not to subdue a people, but to rid the world of a vicious political ideal.

WHEN the leaders of the world find themselves seated round the council table at which the accounts of this tremendous conflict are to be settled, friend and foe alike will look to the United States for inspiration, and whatever the cost to us in blood and treasure may meanwhile have been, however hard the blows we may have given and taken, we, as sharing the ideals and the kinship of all concerned, will bring counsels of moderation. However we may detest the doctrine of rule by divine right, and the pretensions of a brutal military aristocracy, we cannot hate the German people seeking peace. However much we may insist upon reparation for the hideous wrongs wrought upon Belgium and France, we are unlikely to countenance the imposition of vast indemnities merely by way of punishment upon peoples for the sins of their rulers. The United States will follow pertinaciously and inexorably the end for which we unwillingly entered the war, but will insist that peace be made without rancour.

WHEREVER that great council table of the nations shall be set up, this country will send to it her best, chosen without any narrow thought of partizan advantage, but solely with the wish that those who speak for us shall measure up to the highest standards of the world's statesmanship. When the map of Europe was remade after the Napoleonic wars, not diplomats alone, but monarchs also, took part in the deliberations. Kings and emperors have shrunk in public estimation since that time, and no crowned head is likely to take a direct share in the council of peace to come. Even should this greatest of world assemblies be held in the United States, as well it may, the President will hardly do more than receive it with an address of welcome. It is not improbable, however, that the two living ex-presidents may take part in the council, though after so much has been suggested, anybody's guess may be good as to the other American delegates. That the world should come to the United States in search of a fitting place for this "great argument" seems reasonable enough, and what better hope of negotiations guaranteeing permanent peace than would be given by a solemn meeting upon the soil of the last great nation to enter the conflict, a nation always hating war, and for a century and a quarter essentially unarmed amid a world ever bristling with bayonets.





Landscape by John Gutter



"Old Cottages," by Peter de Wint

The COUNTRY COTTAGE in ENGLISH PICTURES

IF we are to believe the pictures of the British country-side of the eighteenth century—and why should we not believe them?—English country-side of that period was gloriously happy. The pictures had found the secret of happiness—the secret world of happiness—they had learnt to live in a world of their own. The pictures of that world were not interrupted, if we are to believe the pictures, by the rare invasion of the peasant.

These cottagers lived very close to nature; so close that they had as intimate companions the animals of the farm. Outwardly it would seem that the dividing line was slight between the human species and tamed nature, and then Nature herself, as if to claim the peasantry as her own, continually worked to give the habitations the appearance of a part of the country-side.

THE ART OF LIVING OUT OF DOORS

I cannot but believe that running in a shape dictated by the search for comfort the old-fashioned cottage did at last become a very snug affair. We approach it with new standards and a new aim, and it presents itself in the form of our fresh ideals. For a long time it accommodated itself to the lives of those who were happy-like upon the doorstep, and it should not be judged upon the requirements of a peasantry that has lost the old art of living for the most part out of doors.

When winter came the peasantry really benefited. The thick walls and distance to wind, and the cottage were always found a shelter of hills and wood. All the principles which Nature inculcates were observed as in modern cottage-architecture observes them, and a companion was found in Nature herself, who, if

English Country Life of The Eighteenth Century as Exemplified in Contemporary Landscape Painting. To Morland, Its Chief Exponent, The Cottage Was The Centre Of The Universe

austere in winter, was not so unkind as man's ingratitude.

THE DISTRICT VISITOR'S IDEALS

It is later, I think, that we come to the unhealthy cottage; when the people began to live indoors. It was the village, rather than the hamlet cottage, that setting itself to win the approval of the eye of the squire's lady (and of her daughter, whose education included learning to appreciate and sketch the picturesque) kept the doorstep swept and the inhabitants of the sweet place in its stuffy par-

lour. Mrs. Allingham and her school have glorified the ideals that then reigned—in the heart of the all-powerful district visitor—and instead of healthy women sitting with their progeny with the cottage in the background, the whole of the front of the house is given over to hollyhocks, and the back of it to cabages. This is the day of the children of Birket Foster, who wander far to get to fields where they can play without bruising the hollyhock. But however far from home we meet them, and whatever they are about—say, floating home-

made boats upon a little stream—they are never in a mess, as they should be; and May-Queen death-beds become an absolute fashion. To-day we accept it upon the highest medical authority, that children cannot live who do not get in a mess—that long life to pinafores and frocks means short lives to children, and the perpetuation of the morbid solemnities of invalid childhood which found such ghastly expression in the arts of Tennyson and Dickens.

I have always thought that the cottage architecture that is represented in art so typical of a period as Morland's belonged to a good period, although it is so rough in appearance—and partly because it is so rough. First of all, it conforms ideally, as all building should, with the character of its surroundings; secondly, windows are punched in these little buildings exactly where people want to look out, instead of people having to look out where the architect has decided—Heaven only knows why, sometimes—they shall have a window. In those old practical cottages, the doorpost at the same time made one side of a little window. Those dark passages which are the characteristic of the 1890 cottage apparently did not exist a hundred years before. There was always the little window. The number of pictures that show us in the vicinity of a cottage the tripod of sticks which takes a kettle, and the number that show the whole of the family taking their meals out of doors, makes it clear that life often in those days wore the aspect for the peasantry of one long picnic.

MORLAND, THE POET OF THE COUNTRYSIDE

Morland was a realist. He hated inventing. There is hardly a type

"Landscape with a
Cottage,"
by Patrick Naysmyth





"A Surrey Cottage,"
by G. H. Mapleton



"An Old Farm House,"
by Robert Brandard

(Below) "The Glebe Farm," by Constable



(Below) "The Cottage Door," by Morland



in his pictures that is not drawn from life. It is patent that his figures are not posed models. And it is precisely in Morland's pictures, this great poet of the countryside, that we encounter scene after scene of happy outdoor life; a refinement upon gipsy life. It may be that it was the after effects of the Napoleonic wars that took from the English countryside its appearance of gaiety. I am not a student of social history, but, whatever political controversialists may say, I believe in the incontrovertible testimony of art that the peasantry of England in the third quarter of the eighteenth century were happy. In the art of a painter like George Stubbs we get the imitation happiness of the town-imagined pastoral. The lady and gentlemanlike haymakers of this painter have nothing in common with the real peasantry. This art represents a mood rather than facts. It was brought into existence to express the summerday dreams of fashionable people. But we cannot find this sort of thing in Morland. There we feel an essentially British heart, in which the love of nature is the love of nature in one particular aspect, and that aspect is English landscape. There we feel a deep love of life, but it must be English life. To this master, England, embracing her public houses, was heaven, and the peasantry are as happy as people would be in heaven. Now Morland had a real taste for life. His art expresses enjoyment of life; it is not the art of one who turns away from reality with a gesture of despair, to indulge in fancies.

COTTAGES AS INCIDENTS IN LANDSCAPE

I have dwelt long upon the work of this master because he made the English cottage the centre of the universe. When we come to another great British master, Turner, the cottage has to be sought in the shadow of great mansions, and the cottages become incidents in landscape rather than individuals with a real life of their own.

Patrick Naysmyth (1787-1831) made as great a feature of cottages in landscape as any British painter. They appear in his pictures as features of the landscape. They do not evoke a wealth of homely human associations as such things do in Morland's art. They seem to rank ra-

ther as phenomena of nature than as works of man. Constable, too, used to envisage mills and farms of cottage architecture as but incidents contributing to the general effect of nature. And in that day, in which the pursuit of the picturesque was a religion, we had De Wint, Glover, and others of the early school of British water-colour, dwelling upon the charming aspect of the country cottage.

THE OLD WATER-COLOUR SOCIETY

In the main, the cottage in British art is best represented by Morland, and later by the group of painters of whom both Birken Foster and Mrs. Allingham are typical. The Old Water-colour Society shows pictures painted to-day characteristic of that group, and those pictures still represent an England that is in existence. There are still those white-washed cottages, still that honeysuckle, those hollyhocks, the beehives, even in some places the well. Still figures outside with sunbonnets. But a note of unreality has crept in. We are never sure that the sunbonnet has not been lent to the model by the artist, or that the few villages that maintain their ideal appearance are not entirely inhabited by artists and models. Whatever else might be found in a village of that kind it would not be English life.

THE TWENTIETH CENTURY AND ITS LACK OF PEASANT ARCHITECTURE

In these days cottages are built for the peasantry, the peasantry do not build their cottages themselves; there is not a peasant architecture as there was in the eighteenth century. The peasantry do not live so close to the land, their cottages no longer seem a part of nature, and are hardly ever "paintable." Perhaps we shall be right in concluding that a cottage that is an eyesore bodes no good for the countryside. It simply means that there is no longer complete harmony between the earth and the husbandman. A perfect understanding between the two is not to be acquired in a single generation. The closer the peasant lives to nature the more perfect his life becomes, and perhaps after all that perfection can be measured in the charm and the unity of the appearance of the countryside. X.

VERSATILITY IS THE FIRST PRINCIPLE OF DECORATION



There is no coldness left in white taffeta when it has been rose lined and embroidered in gold, rose, blue, and grey

A Many-sided Genius is That of the Decorator, Who Must Be An Enthusiast of Every Period and an Originator of Periods All His Own

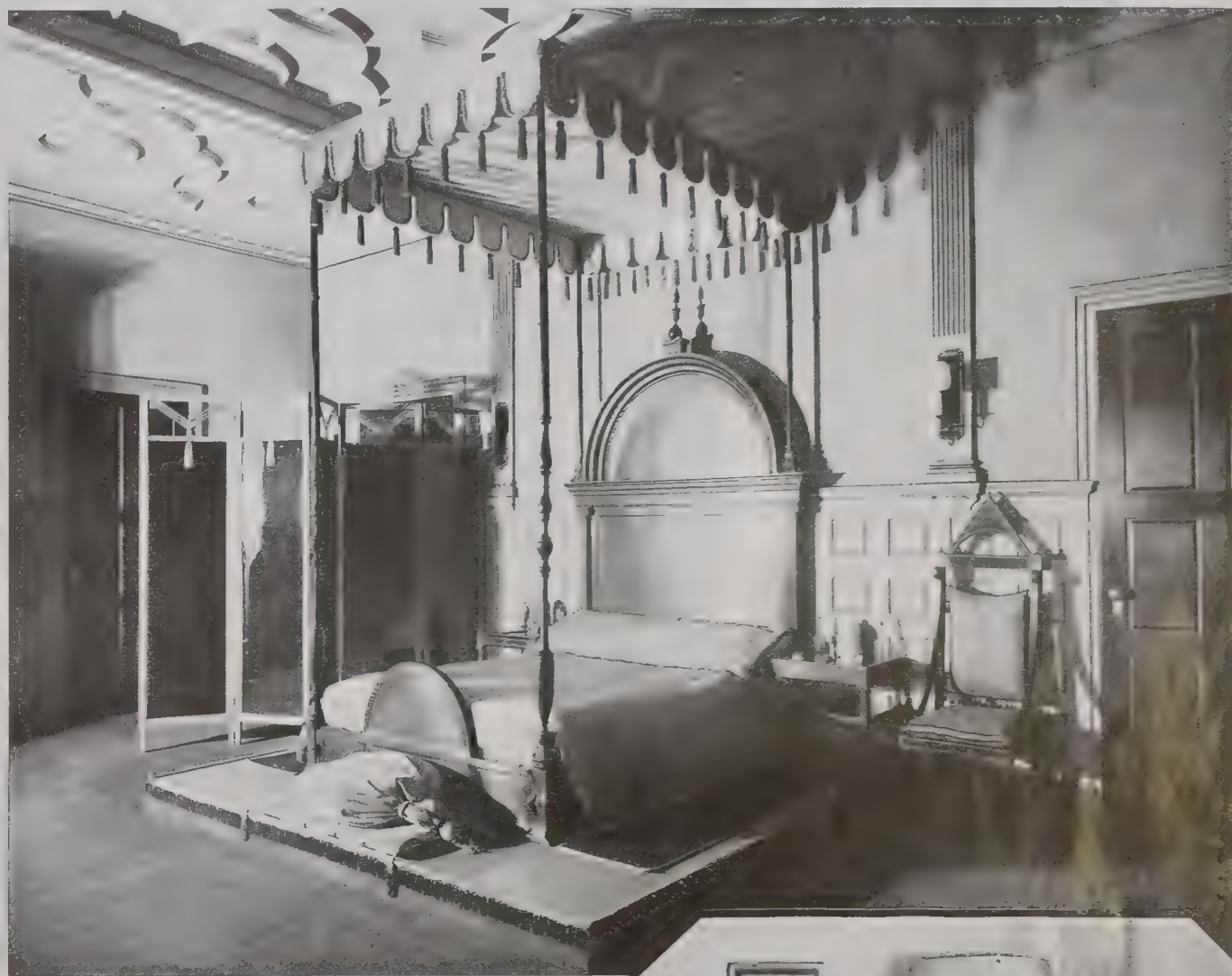
DOUBTLESS every decorator has his hobbies, and delightful are the personal touches which those hobbies give to his work, but the true artist in decoration refuses to permit his work to become identified with any one period or style. His taste must be catholic, and his capacity for invention and variation, infinite. At this price alone will he succeed in avoiding those stereotyped effects which are the bane of decoration. Each room, with its owners, presents a new problem, and for that problem it is the task of the decorator to find the one fitting answer. The infinite variety which results from such a treatment may be seen in the rooms (all of which are the work of Baron de Meyer), which are illustrated on this and the opposite page.

The sunny Italian room at the upper left on this page was decorated for a personal friend, and was therefore the more easily made to conform to known personal tastes and individuality. The walls are of an old damask in tones of a mellow warm green, and the large rug is a very fine Persian rug of the sixteenth century in a strong Madonna blue tone with a border of faded yellows. The ceiling echoes this blue rug in a decoration in the same colouring. The furniture in the room is mostly in antique gilding, mellowed by age and sometimes varied by decorations in faded blues. All cushions and coverings are of wonderful old orange and golden yellow velvets, with touches of brown and soft dull blues; colours all reminiscent of Italy. At the top of the opposite page is a bedroom,



(Left) Those decorative creations, the old Chinese wallpapers, are still lending inspiration to the decorator. In this case the design of Chinese origin is painted on a grey-green wall in tones of fawn and brown. The mantel of Adam design has a gilt framed mirror as overmantel. This is a bit of the dining-room in the home of Mrs. Miles B. Carpenter, at Bar Harbour, Maine

The room is decorated with blue and white damask, and the walls are covered with blue and white damask. The room is decorated with blue and white damask, and the walls are covered with blue and white damask.



also of Italian derivation, in Mrs. William K. Vanderbilt's residence. This room was designed and executed for Miss Barbara Rutherford, now Mrs. Cyril Hatch. The colour plan is made up of tones of apricot, rose, and violet, accented with black, which gives it character.

The dado, mantelpiece, and ceiling, as well as the rough plastered walls, are all in tones of apricot, much glazed with violet; this produces an unusual mellowness and makes the tones in the different parts of the room vary according to the light and the hour of the day. The carpet is of a deep violet, and the doors and all the furniture are of black lacquer with the least amount of gold in the design. The bed, which is the feature of the room, was inspired by Carpaccio's famous painting of St. Ursula's Dream, in Venice. It is a three-quarter bed with a bedspread and day-cushion of mauve and gold brocade. The canopy, nine feet high, is made of gold lined with mauve velvet, and mauve tassels decorate it; the pillow at the foot of the bed is of turquoise blue velvet. The screen is composed of black glass panels and is hung with tassels of mauve. The wall lights are of black glass placed in mounted in gilt metal framework. The curtains for this room are of deepest violet damask, and violet and apricot-rose gauze inside curtains complete the window.

A delightful window arrangement is shown at the upper right on the opposite page. The curtains are of thick white taffeta lined with rose silk, and this rose silk with the light of day shining through gives a wonderful transparency. The appliqué and embroidery work is of various materials in shades of blue, grey and rose red, surrounding gold thread embroidery. These

The famous painting of St. Ursula's Dream by the Venetian painter, Carpaccio, which inspired the design of the bed in the room of Mrs. William K. Vanderbilt, is shown above. The room is designed by Miss Barbara Rutherford, now Mrs. Cyril Hatch.

Look in this corner of the room at the "Gilded Bed" designed by Miss Barbara Rutherford, now Mrs. Cyril Hatch. The bed is inspired by the famous painting of St. Ursula's Dream by the Venetian painter, Carpaccio, which inspired the design of the bed in the room of Mrs. William K. Vanderbilt.



(Continued on page 52)

THE RENAISSANCE OF THE DIRECTOIRE



The vase at the top of the page is a crystal vase in the black vase.

PARIS, last summer, was a very Renaissance of that brief and shortest period of its history, the Directoire. The artists and artisans abandoned their love of the war modernity, and went back a hundred years to the style of the French Republic. The Directoire, of course, was a style that was away from it. So we were seeking beautiful old things in general, found ourselves studying this brief period in particular. We haunted the Musée Carnavalet, that incomparable personal museum of old Paris, and we found ourselves completely sympathetic with the Directoire society.

AFTER THE FRENCH REVOLUTION

The Directoire society was brief, only a few short years, but the things that remain to us are so charming in their chaste lines and in their determined faithfulness to the emblems of the New France, that we never tire of seeking inspiration among the documents which remain to us. What we study the old books of this brief period, it is disconcerting to watch the progress of fashion into the extravagances of the Empire. It is like witnessing the progress of Napoleon himself, who so soon became spoiled by too great prosperity. There is an astonishing lack of relation between the heavy mahogany furniture covered with gilt appliqué and the delicate painted furniture of the Directoire, though one was the inevitable development of the other.

Perhaps there has never been such a complete revolution in taste as that which followed the French Revolution in 1790. Through the changing periods of the Directoire, the Consulate, the Empire, and the Restoration, the furniture-makers went swiftly through the whimsies of a new taste. The first of the periods which came about through the Revolution was the Directoire, which was refreshing to a degree of distinction. The idea of the Directoire was simplicity and refinement, an attempt to return to the classic, a delicate contrast to the elegances of the hated Marie Antoinette. An old French journal of the period says, "Decoration and furniture became to the house what the people were to the people. Everything was old, and in a few years ridiculous and out of style." There was, in the beginning of this diverting period, a sort of intermission in the orderly

After a Period of Damask and Gilt, We Are Ready to Revive the Directoire, that Brief Period of Simple Loveliness and Almost Severe Classicism



Photographs by G. W. Harting

(Upper middle) Pear and satin wood were used for this commode; the wall is yellow, olive green, and lavender, the chair is dull green

(Above) The pleasures of the Directoire period are printed on this amusing textile; the canopied swing smacks of the Louis XV period



The spiral decoration on this yellowish glass urn is black, as are the handles and the peak on the top

history of furniture, the new aristocrats made creature comfort serve inspiration. They declared that the new furniture must be made to fit their needs; they could not be remade to fit picturesque furniture. Therefore they went to beautiful antique, and to the classic for forms and ornament. Certainly, the new forms had a simplicity that may have had its beginnings in the Greek art, but the dispassion can only see fine Louis Seize forms stripped of ornament and mouldings.

There is great evidence of a study of the art of Pompeii, however. This is shown everywhere by delicate borderings, and urns, and diamonds, and star-shaped medallions. Then there are other forms that repeat and repeat themselves, such as the swan, the ram's head, the urn, and the lyre; these are also reminiscent of Etruscan and Pompeian decorations. But the most entertaining ornament, to us who would employ this style to-day, is the audaciously patriotic use of the colours and emblems of the Revolution itself; the scenic toiles de Jouy that commemorate the triumphs of Napoleon or the pleasures of the period. These lovely old stuffs always found place for the tricolour. Not long ago we found a collection of old silks and toiles and brocades of the period, and the extraordinary variety possible in red, white, and blue, or the tricolour, gave us food for thought.

THE DELICACY OF THE DIRECTOIRE

There was a huge bedspread of blue moire, a plain expanse of blue on one side, but on the reverse were seamed selvages, and tiny woven ribbons of red and white. Such delicacy of rose; it does not accord with the bloody Revolution, does it? And then suddenly we remember the long muslin-clad ladies of David, with their blue ribbons and pink roses, and the attenuated lines of Madame Récamier upon her swan-like couch, and we see that a fine delicacy was characteristic of the period. Later the slender swans grew fat, and the sphinxes turned gilt and enlarged themselves upon red mahogany, and the little hoofs of chair and table legs became hideous claws. Beauty gave way to beast. The Empire produced more vulgar ornament, more elaborate forms, more stupid extravagances than any preceding period. More than any other it set its seal of heaviness

and ugliness upon furniture in England and America, and we must have clear eyes indeed if we would separate a few good things from so many bad ones. All this rambling comment is because most people confuse Directoire and Empire, and condemn a wholly charming period for the extravagances of its vulgarly rich successor.

Directoire—one has a spacious vision of cool empty rooms, with pleasant artifice of marbleized walls instead of marble, with linens lightly printed in rose and blue instead of brocades, with precise urns instead of Sèvres vases, with modest furniture painted in lines and symbols and long ladies wearing sandals and precious little else. A very artificial vision, certainly, but more convincing than Marie Antoinette's rustic hameau at Versailles.

Just now we are going through the same evolution, a revolt from a surfeit of magnificence, and that is why we find these innocent simplicities so useful. We are sick to death of marble and damask and gilt, and are violent to the point of denying them their proper places. Our appreciation of the Directoire style has nothing to do with our patriotic fervour, for we still interpret our red, white, and blue in literal terms and tones, but the discerning students of patriotic art will find a lesson in the documents of the seventeen nineties.

THE USE OF TRICOLOUR

The liberties the French took with their tricolour we cannot imitate; lavender, and pinkish violet and cream colour; who would see in that soft scheme a patriotic

expression? And yet that is what Paris is doing today with her old Directoire forms and designs, while we see our red, white, and blue colours as jolly good in bunting hung outside our grey buildings, but as too impossibly crude for interiors.

However, the possible varieties of the tricolour are infinite, and the pleasure to be found in making combinations of tones of hundreds of roses and blues and whites is satisfying beyond words. It is like a game: given a difficult room, find the proper reds, blues, and, yes, whites, for it. The whites are a problem, too, you see. They may be green or bisque, ivory or grey, pink or yellow, but always white.

But, to take another leaf from the old French, one need not limit one's plans to the

three colours. Having established a basis, one finds that many ways may be used up with that paint without the depth of wood is insipid, that a little iron and marble are of great value, that deep greens and browns and wine blacks are necessary notes. Sweet are the uses of a limited variety. There is a perfect little house in Paris, the little museum of Guy Arnoux, where this same limited variety makes a memory that will always be an inspiration. The case of a French soldier who found time to decorate entirely in terms of his beloved period, where even the children are like chubby David portraits. This house was a perfect expression of the Directoire, or of our modern conception of it, that we abused

hospitality by analyzing it. Fortunately, isn't it, that a similarity of taste allows one to discuss one's host's house? A "great collector," save the mark, wants to do all the talking himself, in terms of Richness and Rarity, but the man who assembles things because he loves them, beams up in the guest who picks his house into a thousand appreciated bits.

From a real house, and a house to be lived in, we learned the lacks as well as the riches of the period. Of marble, or nze, china, and porcelain, there is great variety, but of glass as we employ it nowadays, there is very little. So, fresh in our eager appreciation, we conceived the idea of asking our host to make designs for glass suitable to the period, and armed with a huge roll of drawings of infinite possibilities of love-

less, we went on tedious bombast-breathed visits to Venice. There we spent hours in the island of Murano, watching the glass-blowers essay new things. This was a horrible thing to do, we were told by some outraged friends, convinced classicists, who would have had the Venetians stick to their old forms and colours. But our designs were in terms of forms, and the Directoire Venetian glass that was evolved from the designs of Guy Arnoux is restrained and not even for any classicalist. It is excellent.

THE FIRST OF TEXTILES

Our other mission, that of obtaining old stuffs of the period, was far reaching, for the many things were printed, only scraps of them are to be found. The factories were just beginning to revive



These exquisite pieces of Venetian glass were made after the designs of Guy Arnoux in the Musée Carnavalet. The motifs of the Directoire are seen here in delicate colours and form



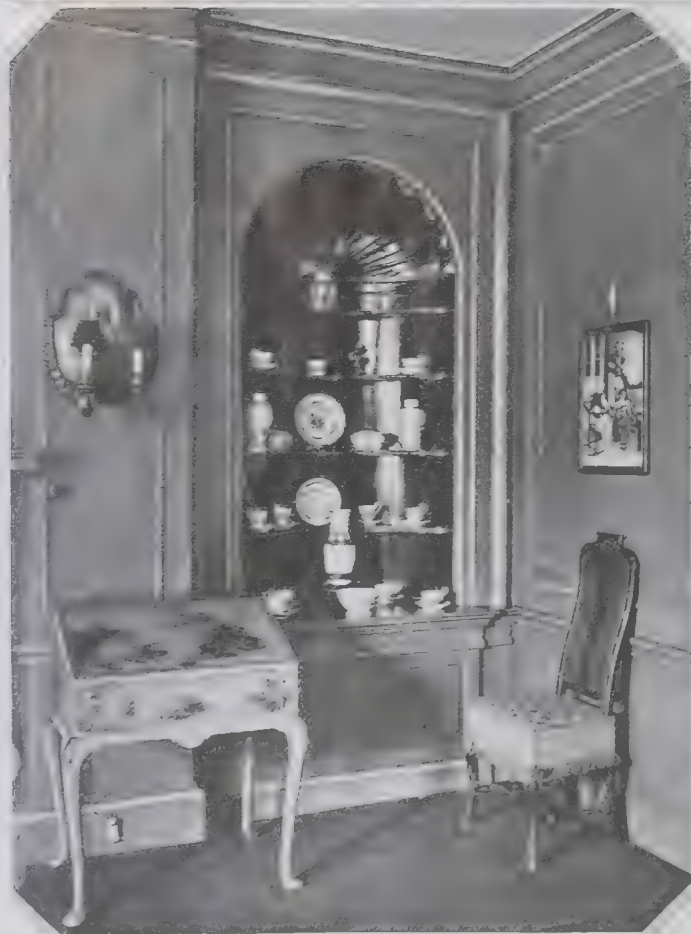
A naive little thermometer by Arnoux was designed to be used in a room with Napoleon chintz



The black walnut phase of the Directoire is represented by a marble-topped console standing beneath a portrait which was painted by a pupil of David



The triumphs of Napoleon are pictured in tricolour on the cover of this sofa. Above the sofa is a young Napoleon portrait with a black glass frame



A certain richness is creeping into our decoration. The small London house. Wall and carpet of a full blue make a fine background to the mellow gold of an old gesso table, strewn with golden boxes and bibelots set with blue gems. The dais with its pillows is a perfect refractor of glorious colours. From the Cushion Shop

To a certain extent, the painted furniture of the modern house is a new thing. The painted furniture of the past has been mostly in the form of tall holders have come into their own. They are made of painted or painted wood, and are decorated by the hand of a Chinese painter. From the Cushion Shop

Art and skilled technique have succeeded in reproducing the painted furniture which was so charming a feature of the eighteenth century. This delicate bureau is painted a green grey, the top decorated with a design of Boucher. This type of furniture is eminently suited to the panelled walls of a London house. From Tredwell

CORNERS IN DECORATION. IN WHICH MAY BE SPIED THE MODERN PREFERENCE FOR PAINT TO POLISH



People have but lately awakened to the value of painted furniture in modern decoration. This little corner cupboard is painted a creamy white, decorated with fantastic animals very delicately drawn. It serenely withstands the proximity of a Venetian cabinet in an opposite corner. From Mrs. D. S. Mann

People have but lately awakened to the value of painted furniture in modern decoration. This little corner cupboard is painted a creamy white, decorated with fantastic animals very delicately drawn. It serenely withstands the proximity of a Venetian cabinet in an opposite corner. From Mrs. D. S. Mann



The eighteenth century has bequeathed us many delightful furnishing accessories, none of which is more practical than the dressing-table. Probably first deigned in self defence against encroaching dirt and grime, its compactness makes it a much desired object for the modern man who has no space to spare in her room flat but who yet likes to keep her room hospital isolated. From Waring and Gillow

Why does the four-poster bed invariably give a sense of repose and security to the sleeping-room over which it presides? It is always the declared centre of decorative interest, and, supported by the simplest of surrounding furniture, creates an atmosphere of prosperous comfort. The hangings should be influenced by the general scheme of the room, as they offer scope for the most entertaining medley of colour. From Heal and Son

TO DRESS THE TOWN BEDROOM WITH BRIGHT COLOUR AND CIRCUM-

VENT THE DEMON DUST IS A PRETTY PROBLEM FOR THE DECORATOR



Then, with a little more attention to the lighting, the room is a complete success. The lighting is done in the bed, in the curtains, and in the hanging lamp. Pink flowers are on the mantelpiece, and the room is a clear, bright, cheerful place. The scheme should be tried in a room. From Waring and Gillow

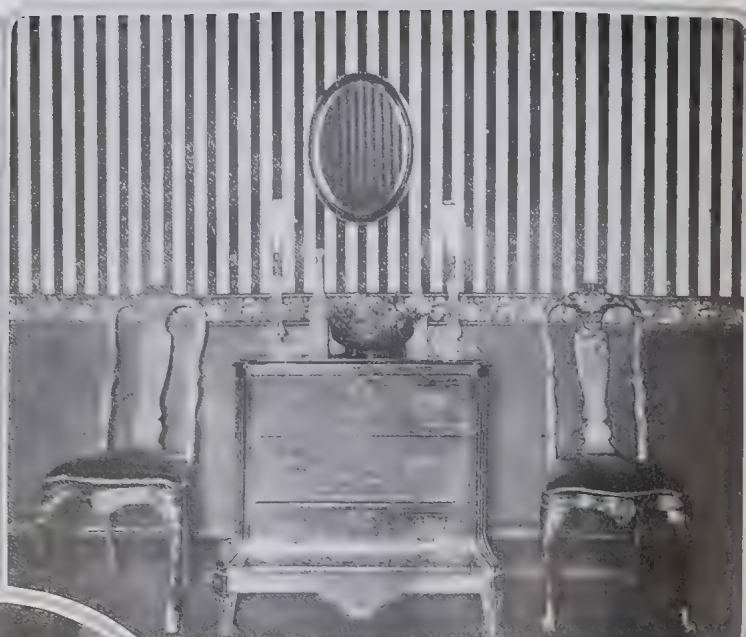
A beautiful idea for a dressing-table is that of dressing the top with blue and white velvet and satin brocade; its surface covered with plate glass to protect it from dust. A fountain of blue charmed fumes, a soft petal, and a golden church candlesticks support the side-lights. The accessories are rich in colour. From the Cushion Shop



With the present run of color which opens to the eye, our eyes, we must not forget that plain British furniture is our permanent home. A long narrow desk or table, opportunity for period decorative arrangement. A symmetrical display of plates, a copper pan of fruit flanked by glass vases, and a copper ladle, all repeating an Elizabethan motif with efficiency. From Hampton

In the manner in which the tonalities of color are used are displayed which mark the corner of a period of decorative taste. The shining table cloth is pulled by a landing window, a Spanish mirror of fantastic design hangs above it, and to the right of the stairs a pleasant perfume is wafted from the fresh flowers in the crystal bowl. From Haring and Gilson

Eighteenth-century London was very generous in the proportional space allotted to its entrances and stairways. In quite a modest house of that period one finds a hall charmingly paneled and adorned with a variety of Adam enrichments. The more particularly these rooms are furnished the better they show. From Hampton



Some one had an original thought when they painted fine old Dutch marqueterie, cushioned with horsehair, against a black dado, topped with black and white stripes and finished by a border of multi-colored fruits. On the centre of the furniture stand a red Russian bowl and at the corners of red and blue glass flanked by crystal candlesticks. From the Cushion Shop

TWO NOTES OF DINING-ROOM SIDE-TABLES, AND THREE PLEASANT INCIDENTS ON THE LANDINGS OF A HOME



There is a beautiful alcove in an Italian marble hall, containing a mosaic niche with a bronze relief of a head, from which water splashes into a fountain. The fountain is admirably spaced and proportioned, and on the hottest of summer days distills a delightfully refreshing coolness. From Thornton Smith



This dainty candlestick of painted wood has a paper shade around which promenade delightful ladies in fantastic costumes. From Miss Harrington Mann



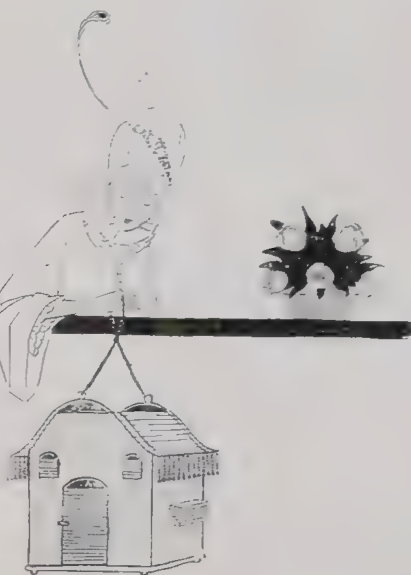
BIRDS AND THEIR CAGES WORK AT INTERIOR DECORATION

Even Birds, These Days, Take an Interest in Interior Decoration, and for Them Vogue Suggests Cages in Gay Coloured Lacquer, Tasselled and Bead Hung, Such as May Serve for the Focal Note in a Room



Birds no longer dwell in cages of wire. For them are such affairs as this of gilt metal and green lacquer specially designed to give just the required spot of colour in a room

This golden dwelling of lacquer inhabited by a bird who has made interior decoration a hobby, has a framework of black lacquer; and red lacquer makes brilliant the door and windows, supporting rings and fringe



seem content in captivity; but, they have never known the joy of freedom.

Of late, the decorative craze which has swept like a strong tornado through our dwellings, upsetting all traditions and leaving what often resembles lurid ruin in its wake, has attacked the inoffensive bird-cage. Birds are no longer simply placed in ordinary cages; they have especially designed cages, and the whole effect is planned to give a certain spot of colour in a room to assist in decoration.

OH, FOR THE HOME OF A BIRD

The cage sketched in the upper middle on this page is made of golden lacquer, with a decorative framework of black lacquer. The door and windows, the supporting rings, and the fringe, which is

weighted with black balls, are of brilliant red lacquer.

Of brilliant blue lacquer is the cage sketched in the lower middle at the left on this page. Black bead chains, tassels, and black framework subdue the brilliancy of this small prison, where a small yellow and black feathered creature chatters all day long, oblivious of all but his own conversation.

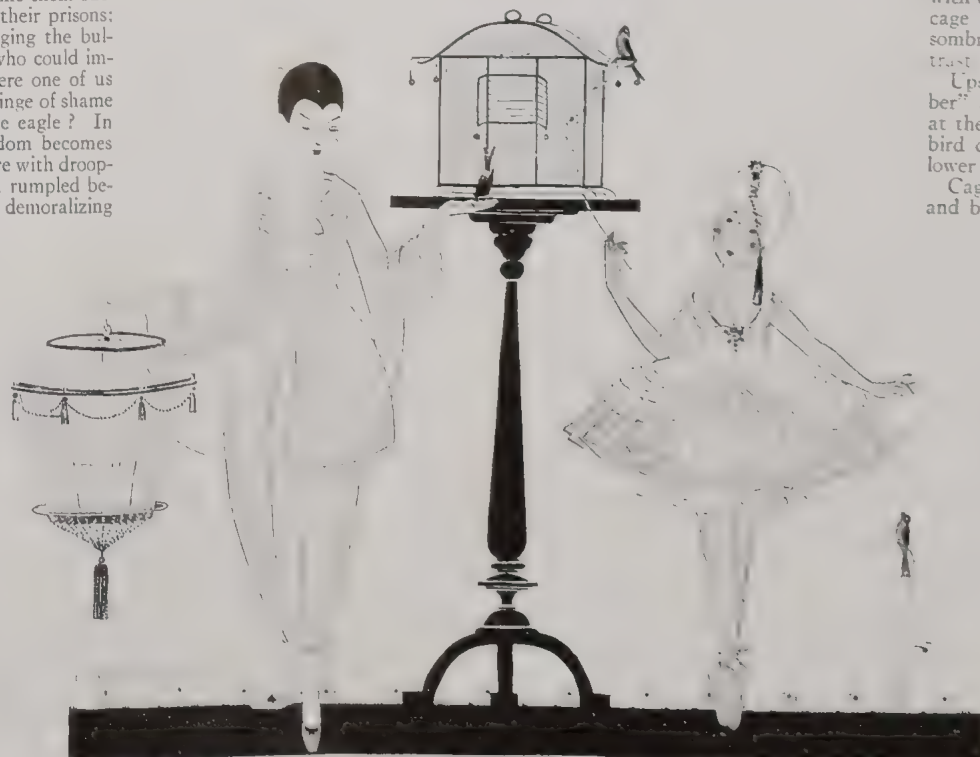
Vivid yellow lacquer with heavy black lacquered framework and swinging jet balls, forms the cage sketched in the lower middle on this page. The small shutters on each side of the door swing loose in a picturesque fashion, each one adorned with a swinging ball and chain of jet. This cage is intended for a recessed window or an enclosed veranda and boasts a supporting table of its own.



The decorative cage, for a bird who has made interior decoration a hobby, has a framework of black lacquer; and red lacquer makes brilliant the door and windows, supporting rings and fringe

WE have so long associated certain birds with cages that it is more than difficult to imagine them outside of the wire confines of their prisons; but who would dream of caging the bulbul or the nightingale, and who could imprison the lark? And is there one of us but experiences a decided twinge of shame at the spectacle of a captive eagle? In captivity, that bird of freedom becomes a shame-faced untidy creature with drooping wings and shows in each rumpled bedraggled feather the very demoralizing effects of its enforced imprisonment.

Some birds, so to speak, are born to cages as the sparks fly upward—for instance, the small green *perouche*, which is carried in a cage about the streets of Paris, and which, on the payment of a few centimes, chooses with its beak small slips of cardboard on which are written your very good or very bad fortune, as the case may be. Somehow, all the talking birds seem to belong in cages, and return to them with evident delight after brief excursions about the house or garden. Canaries, fragile little feathered creatures, also



That lantern-like cage sketched at the right on this page is of bright red lacquer, with touches of gold about the base. This cage imprisons several blackbirds, whose sombre plumage makes an effective contrast with their brilliant cage.

Upstairs, downstairs, and "lady's chamber" are combined in the cage sketched at the left on this page. The top of this bird dwelling is of gilded metal and the lower part is of green lacquer.

Cages of bright green, red, gold, blue, and black lacquer appear in innumerable

new shapes; these cages are sometimes adorned with wee verandas, which are decorated with tiny porcelain vases filled with porcelain flowers. The old wire cage has retired definitely in favour of the modern bird-house of lacquer, glass, and porcelain, with swinging ropes and tassels of many-coloured crystal beads or beads of gold.

Some birds are born to cages as sparks fly upward, and true bird aristocrats are now born to cages such as these. The black lacquer standard is a cage of vivid yellow and black lacquer and jet; the other cage is in brilliant blue lacquer and black beads

THE APOTHEOSIS OF THE BATH

THE raison d'être of the bathroom is obvious: cleanliness is admittedly next to godliness. But having standardized cleanliness to the same degree that we have standardized plumbing, we seek embellishments. Like the old Romans, we recognize the joyous quality of the bath, and we seek to express our appreciation of the luxury of running water by the decorations we bring to its use. There are people who like white enamel, white porcelain tubs, white muslin curtains, and hospital-plain fittings, whose ideal of the bathroom is a perfection of service. But our American cousin has long ago shown us that her idea of bathroom decoration is as finished as that which distinguishes every single room in her house. Indeed, so far ahead of the rest of the world are her tastes in this respect that she has almost reverted to the time of the Romans, who loved to bathe in the spacious luxury of polished marble and mirrored walls. Nothing is too exquisite for these persons in their home.

The very smallness of the bathroom adapts itself easily to adornment. The most precious materials may be employed in so small a space: mirrored walls may give way to panels of lapis lazuli or jade, set in silvered frames; lighting fixtures may be fragrant affairs of jewels and crystals and enamels. Nothing is impossible in this variety of vanities.

THE BATH AS A THING OF BEAUTY

THE decorative class belongs to the bath of Mrs. George Gould at "Georgian Court," which has recently been extensively remodelled. This bath, views of which are shown on the opposite page, is a very small room, and the floor is covered with black velvet. The woodwork is a pale antique ivory, and the walls are covered with old French brocade of pale ivory ground with wreaths of pink roses and light green leaves. The ceiling is canopied with a cream-coloured French lace over pale pink silk. A lace valance runs round the room and is looped at intervals with pink ribbon and French flowers. The festoons of lace are

Our American Cousins Have Mastered the Mechanics of Perfect Sanitation, and the Æsthetic Possibilities of Bathrooms Have Become Their First Consideration



Harting

The bathroom of Mrs. George Gould, in the town house, is a sumptuous room in Italian marble, which suggests the magnificence of old Roman baths. The architectural note is dominant here, though softened by hangings of rose taffeta and Alençons lace. The semi-circular Louis XVI dressing-table has a gilt framed triple mirror and toilet articles of crystal and gilt. The rugs are a soft grey-blue velvet, and the gilt "chaise-longue" has a rose satin pad and a silk and lace coverlet.

(Left) The marble basin is supported by gilt bronze legs of elaborate design, and a drapery of rose taffeta and Alençons lace conceals the necessary piping. The mirror above is framed in gilt bronze, inset in a marble panel, and hung with the lace and silk

The architectural feature of the room is the well-designed marble bath. This is recessed in a carved niche and raised upon a marble platform. The faucets in the form of a dolphin are in gilt bronze, as are the lighting fixtures and all other metal work to be seen

brought down from the corners of the room. The large hanging light is covered with pink silk and wreathed with roses of French ribbons; it ends in a tassel.

The windows have several filmy veils of curtains. Next to the glass is a shade of rosebud-sprigged glazed chintz. Over this is hung a curtain of pink chiffon, and over the chiffon lace is hung, caught in three festoons. Between the chiffon and the glazed chintz there is a deep valance of pink, green, and yellow ruffles of taffeta, with pinked edges. This valance serves to shade the upper part of the window and thus soften the light.

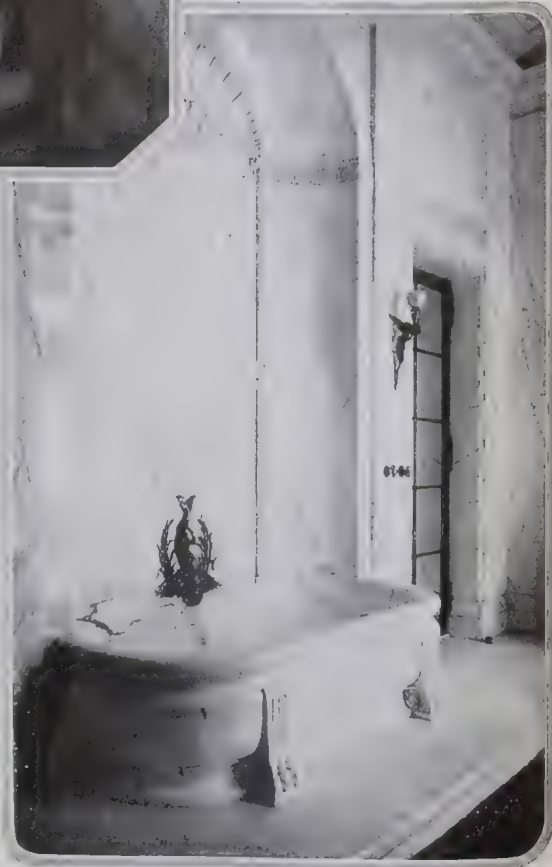
The marble bowl at the upper left on the opposite page also has draperies of lace caught in festoons. The mirror above this is from an old French design, with gilt curtains caught back at the sides. On this wash-stand are beautiful crystal and gold toilet bottles. At the upper right on the opposite page is a small French dressing-table with a similar mirror above it. Among the pleasing accessories on this dressing-table is a pair of white swans holding a flower vase. The small bench has a cushion of rubberized pink silk, tied with cords and tassels.

A BUILT-IN DRESSING TABLE

From this bathroom opens Mrs. Gould's bedroom, the walls of which are also hung with French brocade. One corner in this room, shown at the bottom of the opposite page, has been mirrored as background to a most unusual dressing-table. This dressing-table is built to fit into the corner of the room and affords ample space for a beautiful array of gold and enamel toilet articles. A canopy of French lace runs around the top of the mirrors, and garlands of flowers are hung in festoons above this lace. The dressing-table itself is also draped in lace, and a deep length of lace is hung in festoons about it. The small gilt chair for the dressing-table is covered with quilted pink silk, ruffled about the cushion.

In the town house, three photographs of which appear on this page, Mrs. Gould's bath is on a more magnificent

(Continued on page 52)





© M. E. Hewitt

Severe yet extremely decorative is the Directoire bath from the recently completed house of Mr. James Deering at Miami. One side of this room opens into a loggia overlooking the sea; the impression is one of class.



At "Georgian Court," the bathroom of Mrs. George Gould has a less stately air than that in her town house. The walls are covered with a French brocade of pale ivory ground, patterned with wreaths of pink roses with delicate green leaves, and the woodwork has an antique ivory finish. Cream lace and pink silk are everywhere; they form the canopy ceiling, drape the windows and the washstand, and even run as a valance about the room.

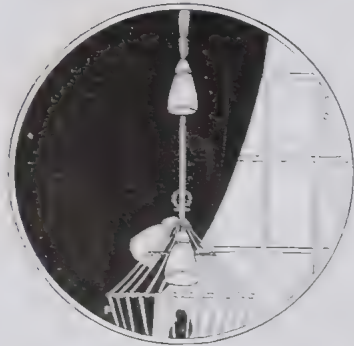


(Right) In the bedroom adjoining Mrs. Gould's bath, the walls are also covered with French brocade and draperies of lace and silk play an equally important part. One corner of this room is lined with mirrors, and into this the dressing-table is built, affording ample space for the beautiful enamel and gold toilet articles. Before the dressing-table stands a small but comfortable gilt chair, covered with quilted pink silk.

Opposite the washstand in Mrs. Gould's bathroom is a small French dressing-table, above which hangs a gilt-framed mirror similar to that above the toilet. The canopy over this dressing-table is a cover of pink ruffled silk. The door of this room is covered with black velvet, and the windows are hung with filmy white cream lace and pink silk, over a tulle valance of mauve, coloured ruffles and a mantle of postbud patterned cream and white.

THE DECORATION OF THE UNPRETENTIOUS HOUSE

The Small House and the Modest Apartment
Offer a Special Field Wherein Wise Labour Brings
Large Returns in Beauty and Peace of Mind

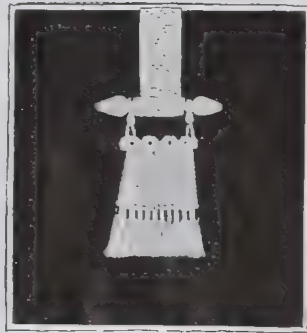


The lamp which is now so important a factor in decoration, may have been an equally decorative article of any other time or place.

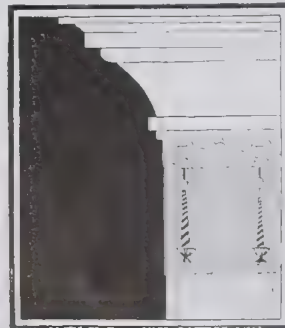
THE day is past when the decoration of a house was other than a pleasure. In recent years there has been a marked increase of interest in beautiful homes and such an increased demand for knowledge of the principles of decoration that an extensive publication of popular books and art clubs has resulted, and every woman has become an amateur in beautiful interiors, and a quired an over-riding desire to know their history and to establish the laws which have governed their development.

Even house is, of course, a law unto itself, and must be worked out as an individual problem. The architecture must sound the key-note, and the decorations chosen must be consistent with the structural features; there is a gulf not to be bridged between Louis XVI furnishings and a Jacobean room panelled in oak. The requirements and temperaments of the occupants must next be considered. For the successful house must be a fitting background for its inhabitants. To this

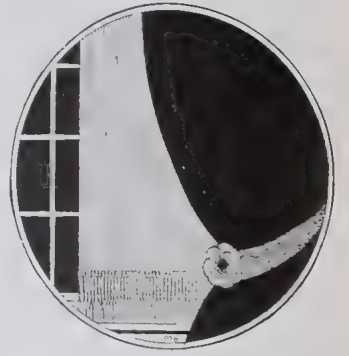
note: Do the clever device of asbestos partition, the window seat which converts the window into a library.



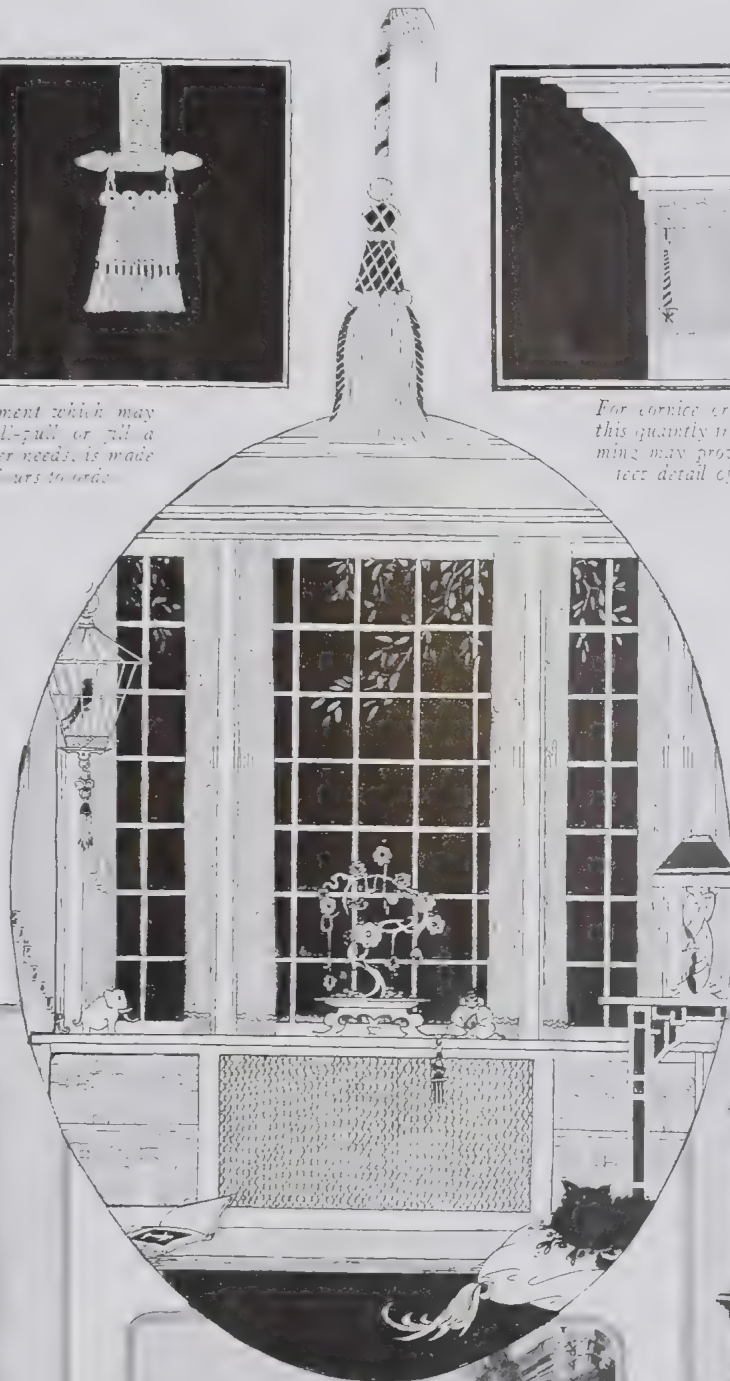
An ornament which may end a bell-pull or fill a dozen other needs, is made in colours to order.



For cornice or curtain, this quantity of the finishing may prove the perfect detail of a room.



Rose and black is but one of the combinations of this curtain holder. Seven-inch fringe weights the chiffon curtain and matches its colour.



end, any decorator must eliminate his or her own personality and work hand in hand with the owner, studying that owner's taste.

The decoration of a new house is a comparatively simple matter, particularly if the owner will be honest with the decorator, and state as nearly as possible, in the beginning, the amount of money to be spent. It is the complete and consistent working out of a whole house, well-balanced and in key, and not the amount of money spent, that means decorative success.

It is a great mistake to try to complete the furnishing of a whole house in such a brief time as a few weeks, and the woman who is seeking to create a really every home will avoid this. She has learned that it is well worth while to wait for special pieces of furniture to be made, for textiles that must be imported or woven to suit her needs, and, last but by no means least, for the designing and making of all the smaller accessories, such as lampshades, pillows, bedspreads.

Middle, above) A neutral-toned room may gain gaiety from ten-inch tassels in rose and putty colour used on portières.



Once the gramophone balanced gleefully on the ear with torture to the eye. Now it lives in Chinese lacquer cabinets with hinges of hand-beaten brass.



There is a considerable revival of landscape wall-papers; set in panelling, they add both spaciousness and colour; glazed, they last a whole lifetime.



This Italian coffer, hand-carved in walnut, holds the gramophone and provides a separate drawer conveniently arranged to hold the records.



The small house permits few pictures on walls, but it may vary their plainness by side lights in polychrome, with shades of pierced and painted tin

and the like, which must be made to order if they are to carry out the very object of their being, that of accentuating the colour note and giving character to the entire room. Many otherwise attractive rooms have been ruined by a failure to select the right accents. The reward for the patience it requires to attend to all these details is received every day one lives in the house, for these are the things which create a personal atmosphere and give the intimate and livable quality to a home.

KEEPING THE BACKGROUND IN PLACE

Too much emphasis cannot be laid on the importance of neutral walls and floor covering; this does not mean that one should be limited to grey or putty, ivory or tan, for any desired colour scheme may be carried out, since any colour may be keyed to a neutral tone; the essential point is to make the walls and floor count as neutral by making them lower in key than the rest of the room. Thus each room of a house may show a decided contrast in colour if desired.

In a small apartment or in a house that is not large and in which the rooms are intimately connected, the best results are attained by having the rooms on one floor keyed to one general scheme. Mirrors are very decorative and are especially desirable in small rooms, as they tend to add spaciousness; but few if any pictures should be used, unless one has old portraits or really good original paintings or prints. Side lights properly placed take away any appearance of bareness, particularly if the walls are panelled.

Where space admits, some of the scenic papers may be used, but very few really good ones are on the market. The one illustrated at the bottom of page 38, and middle, is called "The Fêtes of Louis the Twelfth." Such a paper is most attractive when used above a wainscot. The design runs forty feet about the room without a repeat, and the colouring is most pleasing. There are beautiful foliage greens in the foreground, the architectural features are in soft grey tones, the figures are clothed in gay-coloured costumes of the period, and a clear blue sky gives a sense of space.

This paper may be used in all its brightness, or it may be finished, after being hung, with a glaze which mellows it to such an extent that it looks quite like one of the charming old painted walls. This latter treatment is particularly desirable, because after it the paper may be washed, and it will last a lifetime. This paper is made in France by an establishment in whose courtyard the Revolution was started. The reprint, using the original blocks that were cut nearly a century ago, was begun just as the present war was declared, and consequently has only recently been completed.

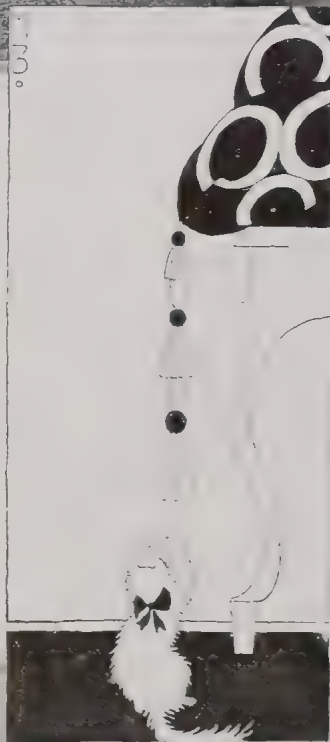
(Right) In this apartment, decorated by Florence Allen Mastick, the lacking balance was supplied by replacing the door in the third panel of the bay by a mirrored door to suggest a window



Not even the atrocities of the multi-the-thousand apartment are proof against the wiles of a skillful decorator



The lamp at right is the highest note in the room, and is a masterpiece of design



Left: The making of pictures and the line of pictures is one that in a paper and green silk color in a head as



The lamp at right is the highest note in the room, and is a masterpiece of design



M. E. Hewitt



M I S S M A X I N E E L L I O T T

Miss Maxine Elliott has lately been taking part in a notable new film, which we hope to see shortly in England. She has just left America to return to her relief work in this country



Her furs of black and white recall the midnight breeze that comes across the mighty Hudson River. It comes, we know, to see the frolics of Miss Alberta Turner, whose dancing is a dream no sleep can give



Miss Daisy de Wit is the sprightly puller of the stars, and wears the exclamation mark. She alights on the "New Amsterdam" roof, and all New York is there to greet her. Her wand, alas, cannot hold back the dawn

NEW YORK'S DELIGHTFUL
AFTER - SUPPER FESTIVAL,
"THE MIDNIGHT FROLIC"

THE STARS INDEED HOLD
REVELRY ON THE ROOF OF
THE "NEW AMSTERDAM"



(Centre, above) At midnight the hands of the Broadway clocks are thrown up in surrender to Miss Ann Pennington, the sprightliest of the Ziegfeld Frolics. She is called "The Lucky Penny"

(Left) Even her bonnet refuses to cast a shadow over the eyes of Miss Dorothy Koffee. Perhaps it was that the moon bent down low to see her. She shares with it the gift of brightening night

"COMING EVENTS CAST THEIR SHADOWS BEFORE,"
AND WISE WINTER, EAGER FOR ADMIRATION, CHOOSES
AS HER HERALDS THESE PREPOSSESSING FURS

FURS FROM DEBENHAM AND FREEBODY



(Right, above) Of all furry creature, skunk is, perhaps, the most democratic; at home alike in castle and villa, its only aid its own intrinsic worth. This exquisite stole, four skins deep, swatches the shoulders but stands well away from the neck. A skin muff completes the set.

(Left, above) A taste for ermine is like a taste for oysters. Either you have "never had enough" or, like Gilbert's "Peter Grey," you prefer turtle. The owner of this ermine stole, however, could hardly complain of being rationed, for it is eighty-one inches long.

Even Fashion in her changing world must have some spar to grasp, some proven friend who never fails, whose constancy is never dull. Miss Broad-Brim is one of these, and her reappearance in prunella satin is as welcome as it is becoming. Blue and gold embroidered butterflies flew to meet her and settled lightly on her crown. From Mercie McHardy

"The cold winds will blow and we shall have snow," and without a fur coat an attack of the blues. This fine seal coat with its martin collar presents an impenetrable front to the wind. It is a cosy precaution against so insidious an evil.

The lazy seal and the industrious otter were partners in the making of this luxurious winter coat. Should they prove constant in their joint efforts Fashion may adopt them as her special pets. A brown bone button comes in at the finish.



TWO OF THE CHARACTERISTICS OF THE PRESENT SEASON, EMBROIDERY AND CONTRASTING MATERIALS, ARE HERE PRESENTED IN LINES ALMOST AS STRAIGHT AS RANKS OF SOLDIERS



(Right) There are three materials in this Buzenet frock; united, they stand to reason that it is successful. Blue crêpe de Chine, pleated, is the foundation for a tunic and bodice of blue mousseline; to the tunic is applied a rose crêpe de Chine band full of silver and gold wheels. Such a frock is a war relief in itself



(Left) When the air is filled with all this talk of boots and saddles, the Parisienne of necessity wears a small blue leather wrap strap at her black, varnished leather waist-line. This Lelong frock is produced in a martial manner, anyway, for its dull red muslin self is blue-embroidered, and its muslin cuffs repeat the soldier blue

(Below) When a French coat has a necktie, it has a big splashy one, perhaps of green and white plaid taffeta, like the one on this beige jersey coat from Martial et Armand. Such a necktie is a reminder of the attached mufflers in which we have been hiding our chilly winter noses



(Left) Two materials here agreed to differ; they are beige etamine and rose mousseline de soie. On the latter, Lelong put black silk bands and white embroidery; but what is more important is that it looks like a chemise blouse and isn't—it's just part of a one-piece dress



(Right) Jersey arrived socially so long ago that it has entrée everywhere and may bring companions. Brown and yellow embroidery accompanies this beige coat from Berthe Hermance. The lines suggest a wide silhouette, but faintly enough to admit of an alibi



THE UBIQUITOUS SWEATER, BOLDLY
CHALLENGING THE WHOLE GAMUT OF
FEMININE NECESSITIES, SUBSTANTIATES
ITS CLAIM TO THE FOREMOST PLACE



Soft to the touch, cool and restful to the eye as a shady copse on a sunny day is this dark green jersey of purest silk. The collar and front turn back, hiding the belt for a space, which, however, soon reappears and fastens with long knitted buttons



SWEATERS FROM POIRETTE



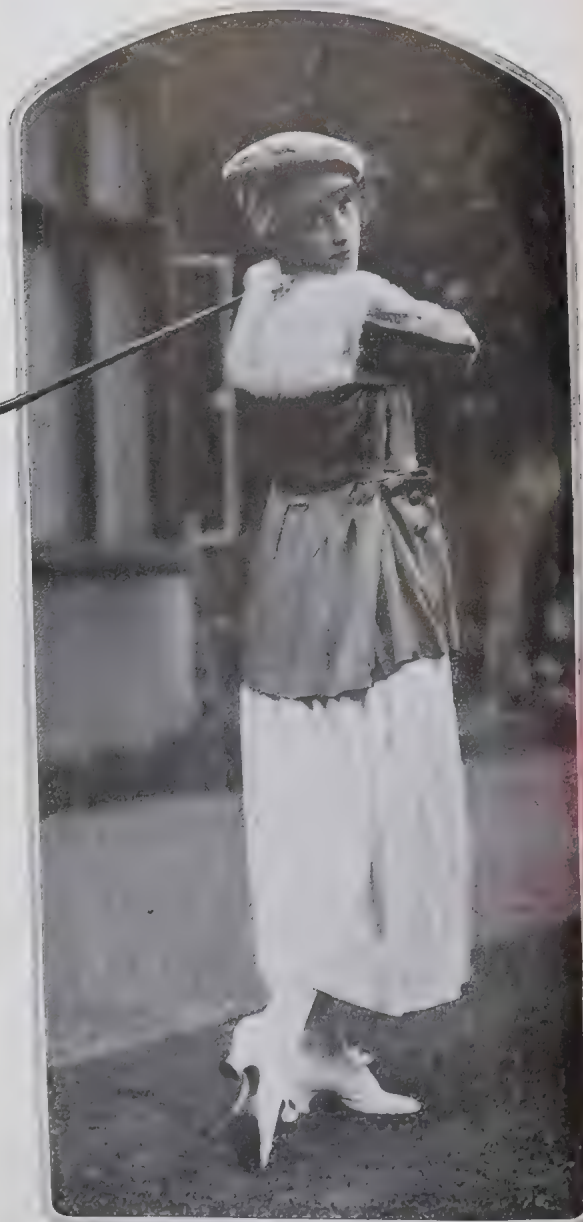
Every woman likes to hear the latest variation of the sports sweater theme, and, having the precious secret, she quickly buys and promptly wears a jersey of heavy smoke grey silk, skilfully combined with bands of dull mauve suede



The question "What is the most important item of your holiday wardrobe?" is not a conundrum, for the answer "A jersey of deep grey blue silk, banded with white and worn with a white skirt" is plain; and few will be found to quarrel with it

(Left) Days fly by and fashions change, but the blue and beige alliance firmly stands the test of time. Pale blue and beige, dividing the honours fairly between them, here unite in a sports suit of silk jersey. The blue girdle is finished with two silk tassels

(Right) Although the sweater-coat knows no season, the holiday months claim it for their own. But when to deep rose silk a grey rabbit collar and cuffs are added, then all the other months rush in and vigorously dispute the claim



POSED BY MISS ELSIE SCOTT

INTERPRETING *the* MODE in TERMS of YOUTHFUL FROCKS

While We Can Fashion Gowns Like These, Light of Material and Harmonious of Hue, August's Sunshine Will Not Come and Find Us Unprepared

The soft sash is finished with heart-shaped jade green ornaments, from which hang green silk tassels. The simple collar is of white Georgette crêpe. A dress of this description is appropriate for many occasions, either for town or country. In flesh-colour, white, or any light shade, it is charming for the country; while in dark blue, beige, or grey it is equally good for town wear.

CONTRASTING EMBROIDERY

The grey crêpe de Chine frock sketched at the upper right on this page owes its

individuality to its embroidered yoke, which gives it the effect of being cut in one with the sleeves and a portion of the bodice. The ever-present embroidery of the season is in this case done in dark blue silk; the dark blue and grey form a most successful combination. In this frock again appears the pleated skirt, and the soft sash is also here—this time of grey satin stitched in dark blue. The ball buttons are sufficiently decorative to call themselves a trimming; they are covered with grey crêpe de Chine, with a bit of blue at the base.



Georgette satin, of which we learned the value last year, is a favourite among this season's lustrous fabrics. This frock, suitable for town or country wear, has a pleated skirt; in blue, beige, or grey



This frock, among the past that dark blue silkings on a grey crêpe de Chine frock is smart because it is soothing, and smart because of its colour combination. The pleated skirt ensures comfort

SATIN, crêpe de Chine taffeta, and Georgette crêpe are the favourite materials for those soft light frocks which are such important factors in a summer wardrobe; the sort of frocks that one wears to town for a day's shopping, when the weather is uncomfortably warm and August days are long and sunny. The satins of this season are supple and high lusted; and Georgette satin, which made its first appearance last season, is as popular as ever.

THE USEFUL GEORGETTE SATIN

The street frock sketched at the upper left on this page is of Georgette satin. It is pictured in white, although it would be charming in flesh colour. The skirt is laid in fine box pleats (kilted and pleated skirts were never more popular) and the bodice is trimmed only with big white pearl buttons. The sleeves, which are slashed almost to the elbow, fasten with similar pearl buttons, although, if the dress be worn in the country, the sleeves may be left open.



(Above) The discretion of taffeta is obvious and acceptable in any wardrobe; here, a taffeta frock in beige, navy, blue, grey, or black is furnished with sleeves of Georgette crêpe in self colour. The little ruffles indicate a slight melon line

(Left) A frock that is dignified and irreproachably effective is this one of Georgette crêpe in beige, blue, or grey, traced with soutache

(Right) The needs of the cool summer's day are met with the sports suit. This suit has close-fitted shoulders, four flat pockets, and a close waistband



Charmeuse, in combination with other materials, keeps its place very definitely in the wardrobe, particularly when the design calls for a draped skirt. We are already familiar with the use of organdie sleeves on a frock of taffeta, as we are with the taffeta dress which has a top part of organdie.

TAFFETA AND GEORGETTE CRÊPE

In the middle of the page is a model which effectively combines taffeta and Georgette crêpe. The skirt has a little ruffled yoke which gives a modified lemon effect; the bodice is made surplice fashion. The Georgette crêpe sleeves, of the same colour as the dress, are finished by taffeta cuffs with turned back overcuffs of white Georgette crêpe stitched, as the collar is, in self colour. The belt, which turns over at the top, forms a short panel over the yoke; it is seemingly held in place by novelty buttons like those on the bodice. A dress of this type is a useful addition to the wardrobe. It may be had in beige, grey, navy, blue, or black.

Many gowns have been made of plain gingham this summer, for gingham is one of the season's smartest materials. Simple frocks of this sort may be successfully accomplished by seamstresses with the aid of some of Vogue's patterns, especially cut with the purpose of making this type of gown.

FOR AFTERNOON HOURS

The designers have paid much attention to the making of afternoon dresses this summer, and have created many models especially intended for mourning wear. One of these dresses is charmingly designed in black charmeuse combined with black chiffon cloth, and is without trimming save for two black silk tassels finishing in two streamers which hang loosely from the shoulders. The same model may be made in colours and adapted for other wear, and is suited to almost any soft material.

Foulard is one of the newest of all the summer materials, and it is quite inexpensive and suited to the model at the lower right on this page, or, if one has some chiffon on hand, one's dressmaker may cleverly combine the two and successfully copy this attractive afternoon dress. As shown, it is in grey foulard spotted in navy blue and combined with grey chiffon cloth. The round neck of the bodice gives a very becoming line, and the low cut is in line with that of those new afternoon frocks with which Paris is seeking to

(Right) The untrimmed silk evening gown is approved both by the mode and the restricted purse. A brocade is an excellent material for such a model, and the double belt is a favourite in Paris



mitigate the ban on evening dress. The only trimming is the outline of navy blue stitching in silk floss on all the outer edges and on the very bottom of the skirt. There is a wide girdle which is really a crushed sash of uneven width which winds around the waist to the front, where it ties in a small bow. This model would be equally attractive in other materials.

WISE ECONOMIES FOR EVENING

For evening wear, the all-silk dresses, wholly without trimming, are very smart. A charming example of an all-silk dress, cut on the newest lines, appears at the top of this page. The double waist-line, which the Paris openings accounted a very good mode indeed, is accomplished by a long-waisted bodice which runs down over the hips and a tie belt which winds itself around the natural waist and crosses in front. The gown would be effective in peach colour silk brocade. The square neck-line, as shown in back, is repeated in front and the skirt, quite full, is slightly draped at either side, giving the wide-at-the-hips line. The sleeves are short, and the dress is without the slightest sign of trimming, but the effect is soft and lovely.

The black evening frock is very serviceable, and black over colours gives youth a pleasing, graceful effect.



(Left) The black evening frock has special claims to the attention of the woman of limited means. Under black silk net an underslip in soft colour gives to the frock the youthful touch necessary



(Left) There are still unusual uses for organdie, despite its omnipresence this season. Both unusual and economical is its use as the basis of a filmy evening frock. Black net over white satin adds an ethereal foundation to a frock



(Right) In Paris, where an iron-hearted Government has placed a ban on evening frocks, they have evolved an afternoon gown high in back, but very low in front; a suggestion for limited means

SMART FASHIONS for LIMITED INCOMES

AUGUST is a difficult month for the woman of limited income—one of those between months when so often her summer things look wilted; then it is that she must call her ingenuity to her aid, for it is at this time that it becomes evident that the smart woman is just as well gowned as she was at the beginning of the season.

Fortunately, the most essential frock for this time of the year is the street frock of silk or, even better, light-weight cloth, which adapts itself to both the hot and cool days and which may be worn well into the autumn with furs.

With the remains of the last autumn, and early spring wardrobe on hand, there is no reason why a frock should not be remade in quite the newest way with never a hint of its former existence. There is in almost every wardrobe some frock or suit of serge, gabardine, tricotine, or some similar fabric which is still in excellent condition. In remodelling it, it would be wise to choose a style similar to either of the two dresses illustrated at the lower middle and right on this page. These frocks have separate underblouses, which make them good models to copy.

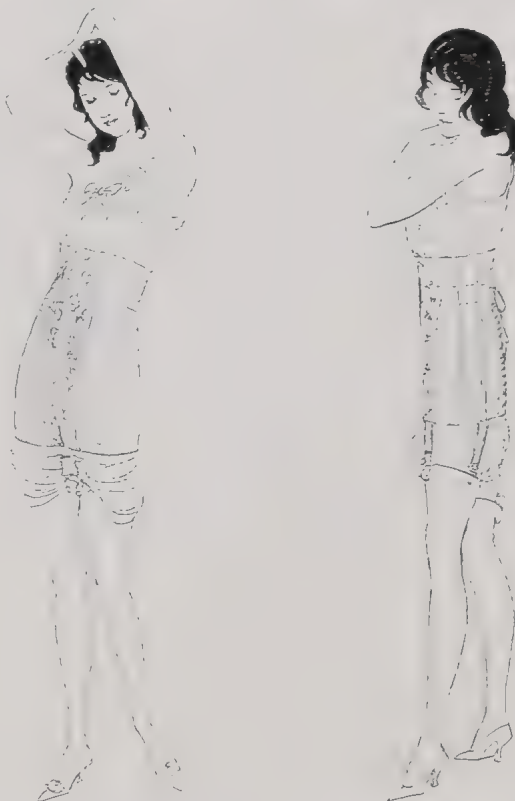
THE MYSTIC RITES OF REMODELLING

The overblouse on the frock which is illustrated at the bottom in the middle on this page, is braid bound, and black lacquered braid is suggested for this purpose. Great care should be taken with the underblouse, for upon its attractiveness will depend to a great extent the attractiveness of the frock. It should be of coloured organdie handkerchief linen, or some fine white fabric, with the collar and cuffs of a heavier material. For instance, a striped or dotted handkerchief linen with, perhaps, the popular fluting or frills and a heavier linen collar and cuffs would be appropriate. The skirt may be given a fresh appearance by a lacquered braid trimming to simulate a novel cutting, for this is often a clever device in remaking a simple skirt. Pockets are also cut in and accentuated by the braid. The neck-line, close to the throat, is very new and particularly suited to the style of this dress, but if it be considered too trying, a square neck and a square collar may be successfully substituted. Copenhagen blue has been a favoured colour this summer for underblouses and neckwear—but one may choose yellow, a deep raspberry, or a Wedgewood green with equal success.

The dress, illustrated at the lower right on this page, is a very happy solution for the remodelling of a suit; one may cut away part of the front of the coat, slash the bottom of the coat into points, cut off the sleeves, and, if they are wide, line them as well as the front with a gay silk. or, if the sleeves are narrow, add a soft wide cuff. The blouse may be made either hanging loose below the belt or, better still, it may be in one piece with the skirt and of a lighter-weight fabric, such as satin or Georgette crêpe.

If the original suit were of blue serge or gabardine, a dark blue crêpe de Chine or Georgette crêpe would be good for a blouse if one did not wish a combination

Some Suits and Dresses Have Their Pasts; but, in their Present Changed Conditions, There Are No Signs to Tell of Other Days



Youth, slenderness, and this corset make the most companionable of trios imaginable

Soap and water and this corset may meet often and still manage to like each other



Odd pieces of importunate fur find a safe and happy refuge on this street frock of satin

The leopard, with his non-reverendable spots, must envy woman's remodelled frocks

If one is truly bold with the scissors, a resigned suit may be transformed into this

of colour. It might have sheer collars and cuffs of old-blue organdie or handkerchief linen, if one chose. The coat could be faced either with a fancy-striped silk, or with black satin, braid-trimmed, for braid will be much to the fore this autumn. The high collar is very smart, but if, in remaking the suit, it will not permit of such an alteration, a soft, wide, low collar would be almost equally effective. The blouse joins the skirt just before the waist and is put on with a simple line of machine stitching. If one has sufficient material, a soft belt of the material of which the blouse is made is the best choice, but failing this, a braid-trimmed belt of the suiting material is another very satisfactory solution.

THE REJUVENATION OF FUR

The satin street frock for autumn, illustrated at the lower left on this page, has just a touch of fur on the quaint sleeves. It is quite a puzzle to find a good way to use the yard or two of fur banding so often left from a frock or suit that has had its day. The trimming of these sleeves is a method that is far from obvious; beaver, seal, skunk, rat, or chinchilla squirrel are several furs that one might use. The simple bodice would be best with one of the new shoulder-shoulder necks, banded with the trimming used to decorate the sash; then, one might add a neckpiece, such as is illustrated in the sketch, for cooler days. The sash of satin or of a soft fabric, such as velours or duvetyn, would be attractive with a bit of dull metal stitching over a contrasting colour which might be repeated on the cuffs as well as at the neck. Soft satin or cloth in almost any of the new colours could be used to advantage for this dress. If one used dark blue or jade green satin or cloth, lemon yellow or scarlet might be used for a sash.

The variety of corsets in the wardrobe of the well-dressed woman is as numerous as her shoes, for she has learned to select her corsets for her various pursuits and to change them as frequently as her shoes. For négligée use, and for athletic pursuits, particularly for sculling, many women prefer an elastic girdle such as is illustrated in the two models at the top of this page. It gives the necessary freedom of movement without sacrificing the pretty lines of the figure, and it is cool and comfortable to wear.

WHICH CORSET SHALL I WEAR?

The corset illustrated at the left on this page has an inch-wide waist-band, above which is a three-inch strip,—so that in ordering the length one wishes, one must take this into consideration. This model has no lacings, but, being partially elastic, is held firmly in place by hooks. Pliable bones give the necessary support to the back. The corset illustrated at the right on this page has two bones on either side and laces at the back. These corsets launder excellently (they are strangers to rust), which makes them ideal for the warm weather. They are delightfully cool, and are particularly suitable for the young, slim, and energetic.

THE YOUNGER GENERATION



(Left) With hands behind her back, Miss four-to-six looks down admiringly at her frock of yellow gingham, hand-smocked and stitched in black and white thread. She especially likes her collar and cuffs of white piqué (all smart people like piqué this season); these are embroidered in yellow and black thread in dots



(Right) After a hard morning's play out-of-doors, it is most pleasant to come home to lunch and to a dress like this one of green gingham, hand-stitched and hand-smocked in white thread. Wherever the stitching appears, it is closely followed by admiring black dots, which are embroidered



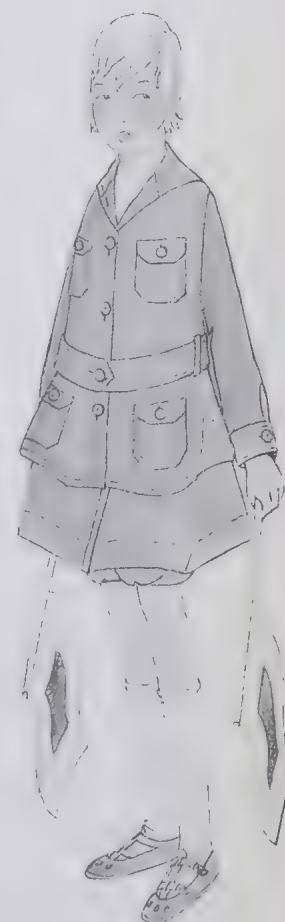
When you are from ten to sixteen and are contemplating growing up, you turn to sailor-suits. The blue collar and cuffs of this one of white flannel are trimmed with braid; the tie is of silk. This sailor-suit may also be had in Copenhagen blue



A jumper frock is almost like a separate blouse and skirt, which is the envy of the young feminine world, therefore it has an attraction for a little girl from four to ten years old. The detachable blouse of white voile has collar and cuffs edged with lace



Even at the age of five or six, one takes an interest in clothes, and one looks with favour upon this frock, which may be had in blue or pink checked gingham, and which has a detachable guimpe of hemstitched linen that dares to go to the wash alone



All the way from six to sixteen, the young woman who wants to be ready to do her very best bit may find her equipment in this camp suit of khaki galatea, which consists of a skirt, bloomers, and a jacket. The buttons are of a serviceable brown bone

VOGUE PATTERN SERVICE

The Separate Blouse is an Important Summer Consideration, Suited Now to Formal Wear, Now to Sports or Gardening



Blouse No. P3904. A high-necked blouse is softened by a front frill of net edged with filet lace

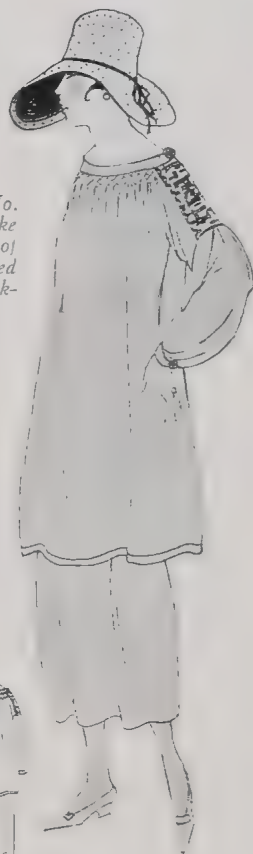


Blouse No. P3811. The collar is convertible and may be worn flat or in draped fashion

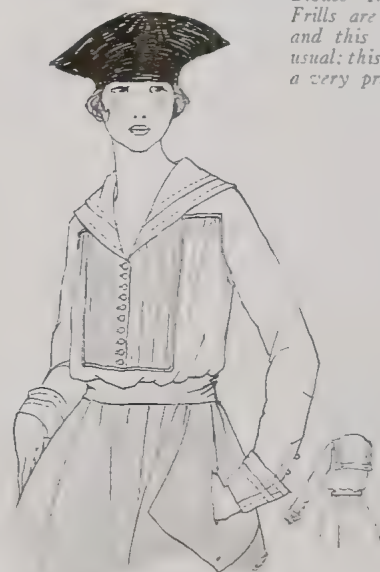


Blouse No. P3837. Straight lines give this belted overblouse its air of chic; such a blouse may be of linen or sports silk

(Right) Blouse No. P3835. A workman-like overblouse may be of violet linen with worsted embroidery and smocking in some colour



Blouse No. P3865. Frills are becoming, and this one is unusual; this blouse has a very pretty sleeve



Blouse No. P3834. Men's silk shirting is suggested for this blouse with tucked vest



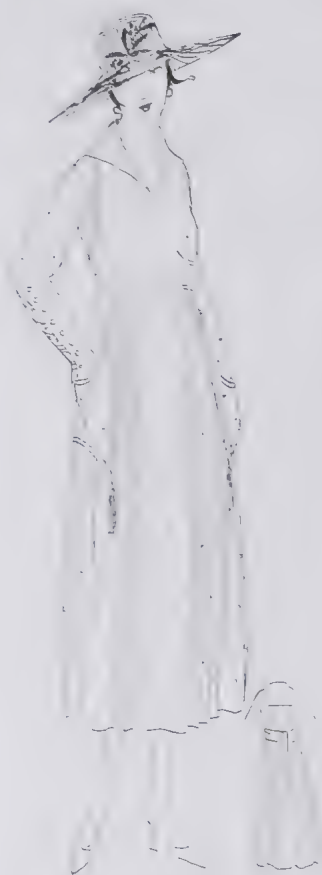
Blouse No. P3836. A new overblouse of linen is embroidered in Bulgarian colours and buttoned with buttons of brass

THE patterns on this page are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, unless otherwise specified.

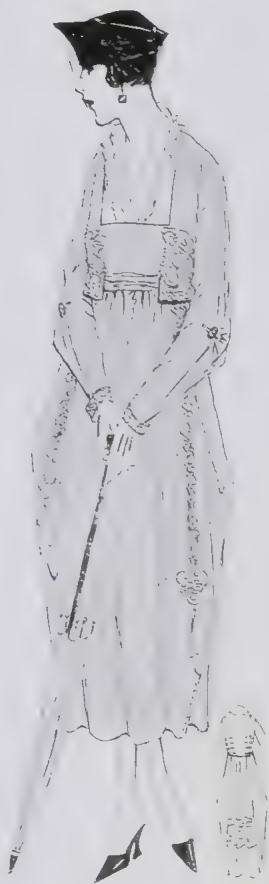
Vogue patterns are 2/- for each blouse, costume coat, skirt, child's smock, or lingerie pattern; 4/- for complete costumes, one-piece dresses, separate coats, and long negligees. An illustration and material requirements are given with each pattern. When ordering Vogue patterns by post, order from

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Vogue's Pattern Catalogue of Summer Fashions, containing eighteen profusely illustrated pages, is on sale. Price 7d. post free. Apply to PATTERN DEPARTMENT, Rolls House, Bream's Buildings, E.C.



Frock No. L3658. Sash cut in one with the skirt and bodice at the waist and held in the fullness of the skirt.



Bodice No. L3857; skirt No. L3858. The two-piece skirt has tonneau lines; the bodice resembles an Eton jacket.



Bodice No. L3854; skirt No. L3855. Here the fullness of the pleated skirt is held in by a new variation of the tunic.

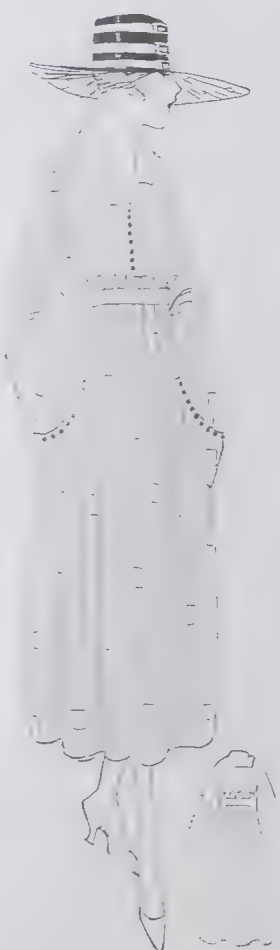


Frock No. L3859. Applied pockets and braided panels trim the trimmest of washing frocks, suitable for any wash material.



Frock No. L3776. The ease and simplicity of line of a frock cut in two pieces makes it a good frock for sports wear.

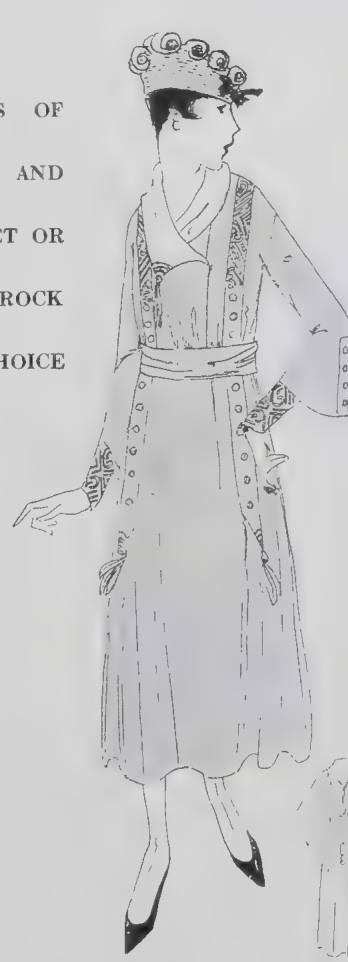
HERE ARE TWO KINDS OF SILHOUETTES, STRAIGHT AND WIDE-HIPPED: FOR STREET OR FOR SPORTS WEAR. A FROCK MAY TAKE ITS CHOICE



Frock No. L3425. The narrow belt and the underarm gores are cut in but a single piece.



Bodice No. L3735; skirt No. L3736. The tunic cut in one with the waist insures a youthful line.



Bodice No. L3770; skirt No. L3771. The lines of skirt and waist give them a one-piece effect.



Bodice No. L3774; skirt No. L3775. A one-piece wide-hip skirt is topped by a surplice bodice.

A complete description of these and the preceding patterns will be supplied on application.



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H.M. the Queen.

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Dress smartly to
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Be coiffured
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Completely fitted out
from head to foot
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The Restoration of Fine Cloths

How Three Ladies effected a Patriotic Salvage of Linen.

"A Nurse-Dispenser's Discovery." Miss — would like another tube of Movol, for which she encloses a postal order for 1/2. She is a nurse-dispenser, and so gets many stains on her aprons, and she thinks Movol acts wonderfully.



"A Wonderful Stain Remover."

— Hand Laundry. Please supply 5/- Movol for use in our Laundry, for we have found it a wonderful stain remover.

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"Stains Removed I used the contents of from 1 1/2 doz. 1/- tube on 1 1/2 doz. handkerchiefs," kerchiefs most badly marked with iron-mould, and which were useless in the condition they were in—now quite clear. B. T.

THIS Salvage of Linen can be attempted equally successfully by every one of our readers. There is no risk of injuring the finest fabric—Movol can be used without fear on old lace, etc. Salts of Lemon, etc., are entirely superseded by this entirely British invention, which is manufactured by the well-known firm of W. Edge & Sons, Ltd., Bolton, and sold in 1/- and 6d. tubes by Ironmongers, Chemists, and Stores everywhere. P.S.—Movol quickly removes disinfectant stains from Hospital Linen.

Iron-mould, Rust, Fruit, Medicine, Disinfectant, and Ink Stains removed without injury to the fabric by

MOVOL

In case of difficulty in obtaining send 12 for large trial tube to

W. EDGE & SONS, Ltd.
BOLTON. ☐

THE APOTHEOSIS of the BATH

(Continued from page 36)

scale. Here the decorations are more architectural, and the walls and ceiling are of Italian marble. The bath itself is of the marble of the walls, and is set on a raised platform of marble. The lighting fixtures, and the dolphins which supply the water for the basins and bath, are of French gilt bronze, and the marble wash-stand is supported by a gilt bronze pedestal. The inset mirror above this stand and the stand itself are hung with rose taffeta and Alençons lace.

Opposite the bath is a semi-circular Louis XVI dressing-table, with a triple mirror of gilt and with toilet articles of gold and crystal. The rugs are of a soft grey-blue velvet. The gilt *chaise-longue* has a down pad covered in rose satin and a flowery coverlet of silk and ribbons. French walnut and satinwood tables hold lamps and other accessories.

A bath as severe as the others are elaborate, yet extremely decorative, appears in the middle at the top of page 37. This marble bath is from the recently completed house of Mr. James Deering at Miami. The general idea in this room is for coolness and open air. One side opens out on the sea, which makes it possible to take a sunbath in the adjacent loggia. To heighten this out-of-door effect, the ceiling is made an elaborately constructed tent, the supporting members

of which are richly embroidered with Directoire decorations in many coloured and intentionally gay silks. A metal crown supports the roof at the centre, and from this hangs an antique alabaster lamp.

It has been the general intention to give this room a Directoire character consistent with the suit it adjoins. For this purpose, the manner which the French have lately christened "*retour d'Egypte*" has been employed for the silver appliqué on the wall panels and throughout all minor details of ornament. The marble is black and white, figured in green and violet. The plan of the room is nearly square, and the fixtures are disposed without complete symmetry. The ornamental scheme of the floor repeats the radiation of the draped ceiling; the pattern is in brass upon onyx.

An experiment in painted glass has been successfully tried for this room in the revival of the Victorian type in which white ground glass alternated with bands of amber yellow upon which voluminous grape-vines and aquarelle-like landscapes flourished between ruby hands. With some research into form, this type of glass has been changed and rendered not only unusual but pleasing. The curtains are of white linen, and the swans and palm leaves of the Directoire are present in all the metal furnishings.

ATHELHAMPTON—Its INTERIOR DECORATION and FURNITURE

(Continued from page 21)

singularly elaborate one in the back-ground.

In the state bed-chamber there is a very fine Gothic fireplace, and the furniture is all of the period of the bed, which is said to have been made for its present apartment. It once belonged to Brave Mary, who held Corfe Castle for the King in the Great Rebellion. This bedstead has bolster posts with arched pilasters, while the back and tester are very elaborately carved and panelled, partly in high relief. This bedstead is certainly one of the finest, if not the finest, in England. There is nothing more elaborate in Chippendale's Directory, and the heaviness that one associates with the bolster posts and the Elizabethan carving is very much relieved in this case by the marquetry on the supports of the columns. As a furnished room, it is one of the most complete in the house. The Elizabethan

inlaid chest beside the bed, and the fine Non-such chest in use as a dressing-table, with the aid of Persian carpets and needlework, give a brightness to this room which one does not usually associate with the massiveness characteristic of the period.

In the other bedroom we have illustrated may be seen one of those great rarities, a genuine Tudor bed, beside which stands a Gothic cabinet of much the same date. There is a large Cromwellian chair, unusually comfortable for anything of its time.

In a forthcoming issue of the paper we shall publish photographs of the exterior of this fine house, and of the gardens, which the owner has altered and made in keeping with the house.

The one regret we felt at Athelhampton was that so rarely are our fine old houses treated in such a sympathetic and careful manner.

VERSATILITY is the FIRST PRINCIPLE of DECORATION

(Continued from page 29)

curtains, and in fact all details, are designed by the decorator himself and executed under his personal supervision.

The living-room at the lower right on page 29, so reminiscent of the early Victorian era, is a corner of the decorator's own house. The walls are covered with glazed chintz, patterned with a trellis of blue leaves and red and rose berries on a white ground, and a trimming of white ball fringe runs down each of the seams where the chintz is joined. The furniture used for this room is mostly old Sheraton in satinwood, and there are some painted Heppelwhite chairs. The curtains of bright blue have a valance of fine, though very early, Victorian beadwork in blue and grey, with the edges finished with a red binding line. The ornaments are quaintly old-fashioned affairs, such as might have come out of great-grandmother's glass case. Shell

flower-baskets, Bristol glass, and old-fashioned silhouettes decorate the walls. Hooked rugs are used for the floor.

At the bottom of page 28 is illustrated the newly completed dining-room in the home of Mrs. Miles B. Carpenter at Bar Harbour. The frieze and uprights have been specially designed and painted for this room, after the style of old Chinese wall-papers. The ground is a pale green-grey tone, while branches and flowers are painted in all shades of fawn and gold. The panels are of deep cream silk edged by two-inch lines of brown velvet with an imperceptible gold trimming on either side. The floor is covered with a dark brown carpet. The curtains in this room are of gun-metal satin with bands of fawn silk covered in very delicate antique gold lace. The inside curtains are of green-blue gauze. The overmantel is of brown lacquer, with gilt decorations.



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a bundle of
thrilling
sensations

done up in the loveliest possible
form and encased in a skin so
witchingly beautiful . . .”

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ALL women owe it to themselves
and others to study to acquire
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in a word, a good complexion.

A good complexion is a gift of
Nature—and it is to Science, not
to Art, that a woman, wise in her
generation turns when she realizes
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necessary if she is to preserve that
gift in its integrity.

The efficient aid that Science
offers in improving and preserving
the complexion is Kruschen Salts,
an aperient and diuretic tonic
which determines regularity of habit
—the condition precedent to that
serenity of general health of which
a good complexion is the natural
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Get the “Kruschen” habit! Not
only will you feel and look well—

you will *be* well. That way, wo-
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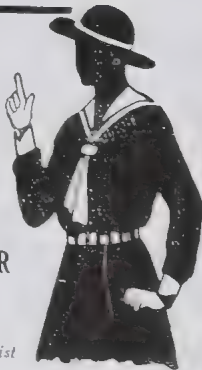
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NOTE

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pages can be procured on
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Address

VOGUE SHOPPING
SERVICE
ROLLS HOUSE,
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E.C.

THE RENAISSANCE of the DIRECTOIRE

(Continued from page 31)

them when war came, and now those
same factories are in, or too near, the area
occupied by the destroyers of all things
beautiful, and there will be no more toiles
until after the war. Even more charac-
teristic than the storied linens, are the
lovely striped silks and satins, appropriate
coverings for the severe furniture of the
Directoire. Of these old stuffs we found
a great many: a set of curtains here,
a bedspread there, until we had assem-
bled a notable collection.

Wall-papers were difficult to obtain,
and we found almost none. One small
group, which no one word could describe,
was of light chalk blue, with gauche
decorations; a black grape-vine motif
alternating with a medallion of a lady
and a little love, all curves both of them,
and seated upon an equally curving
sofa. All this in violet-pink and yellow
green. With this lot of old paper came
several pieces of stuff used for furniture
coverings, striped silk in the queer
greens and pinks and yellow of the
medallion on the paper. Another lot of
paper was a landscape paper of connected
panels, picturing the chase—a veritable
document showing the costumes and pleas-
ures of the period. Gallants on horse-
back dash through pale green tiles, and
slender ladies in Empire gowns and
plumed bonnets stand and look on.

We found many *trumeaux*, paintings
of the period framed, with rectangles of
mirrors beneath. Most of them arrived
safely, but one, in which the painting was
of the head and shoulders of a lady in
white Empire gown and head-dress, in-
expressibly sad and lovely, is a victim of
the war. What became of her we never
knew. There were some old crayon por-
traits on yellow paper, with black glass
borders, and mourning pictures cut in
silhouette, almost priceless documents.

In the dusty attics of the old shops on

the Rive Gauche, we searched for old
lustres, old *tôle* (the enamelled iron of the
period), old prints and old furniture.
We found beds, too, single ones with head
and foot-boards the same height, so plain
as to be severe, and with a mere shell or
urn or star as ornament. One great one,
of beautiful carved walnut, had green
marbled panels, on which a fierce yellow
lion was enclosed in an elongated
diamond. Another small one was of
cream colour, with green-blue lines
and faintly plumed post-tops, a bed
made for a very small and very fine lady,
we thought.

Of chairs we found so many, and we
could not pass them by. Their graceful
backs were always different; sometimes
white swans formed the splat, and the
chair would be pale green-blue. One
would have as an ornament a lion en-
closed in a diamond; another, the sphinx;
and, of course, there were interpreta-
tions of the classic urn and of bay and
laurel branches. Our most distinguished
find was a set of four old doors, probably
used in a great library, on which bows
and arrows were crossed lightly over the
open panels. It was in Siena, that most
perfect hill city in Italy, that we found
the old yellowish marble basket of the
three swans so in scheme with our Di-
rectoire things that we brought it back
to Florence with us, although it seemed
to weigh a ton. This we had copied in
the faint colours of the old Italian pot-
tery by the potters near Florence.

The problem of maintaining, in repro-
ductions, the delicacy of the colour of the
period and the charm of its exquisitely
simple line has been an absorbing and,
often, a difficult one; it is worth a great
deal to the decorator to feel that he has
caught, and made tangible, the most
beautiful moment of a distinguished
period.

TURNING OVER NEW LEAVES

War—a Tremendous Event in the His-
tory of Society; An Artist Records
the Crimes of the Hun; "Under
Fire"—Misery, Muddle, and Mud

IF, say four years ago, anybody
had asserted that Mrs. Hum-
phry Ward was going to write
a book of which the theme
was bloody war, one's natural thought
would have been that that person was
either mistaken or unveracious. It
would have seemed so improbable a
subject to engage the refined pen which
gave us "Marcella" and "Lady Rose's
Daughter." But now she has written
not one war book but two, and it does
not seem surprising at all. For this war
is not like other wars. It is so much
bigger, not only in actual scale but also
in its implications. There have been
wars, expensive and disastrous wars too,
which, when viewed in the cold light of
history, are seen to have had no more
real significance than a general election.
This war is more significant even than
a general election that should unseat
Mr. Lloyd George. It is more than a war.
It is a tremendous event in the history
of society. And Mrs. Ward is interested
in society. It is fundamentally the same
impulse that made her write "Robert
Elsmere," and found play centres for
slum children, that drove her, at a time
when the United States had not yet
taken the great plunge, to pen these
letters to Mr. Roosevelt. She wanted to
show that in the march towards a finer
life for the world England had taken the
right road and Germany the wrong. So

she examined the causes of the war and
its events. She went to the front and
saw things for herself; to the munition
centres and the Clyde. She listened un-
flinchingly to first-hand tales of the foul
doings of the Boche. She talked with
the men who had done the great fighting.
And she came to the conclusion that,
whatever our blunders and short-com-
ings, the English had been worthy of a
great past story and a great present
cause. So she set down, not dispassion-
ately indeed but with the moderation
and sense of reality of a practised writer,
the things she saw and heard and the
opinions she formed thereon in a series
of letters to the famous ex-president,
who has himself contributed a character-
istic introduction to a very admirable
little book. ("Towards the Goal."
By Mrs. Humphry Ward. John Mur-
ray. 2s. 6d. net.)

THE WESTERN FRONT

When our children's children shall
want to know the outward aspect of what
will be to them an old, unhappy, far off
and, one hopes, incredible time, they will
do well to turn the pages of Mr. Muirhead
Bone's "The Western Front," of which
the first goodly, well-bound volume of
one hundred drawings lies before us.
For there, better than from any photo-
(Continued on page 56)

URODONAL

and Rheumatism

Is it advisable for rheumatic subjects to go to the seaside? Does sea-air itself aggravate rheumatic pains? We may be permitted to have certain doubts on the subject. There is, nevertheless, the fact of the dampness in the atmosphere, which is supposed to incline to over-production of uric acid. But is it indisputably proved that dampness is such a potent factor in arthritic diseases? For my own part I know some rheumatic patients who suffer more in proportion to the weather being hot and dry, whereas they experience relief when it is damp. Rheumatism is certainly the most capricious of diseases, and does not conform to any rules. It is true that at the seaside people are not so careful about the amount of clothing worn, and also neglect ordinary precautions; a sudden shower overtakes them, or they sit about in cool or damp spots. Still more probable is the fact that when on their holidays they are apt to be indiscreet in regard to diet. The natural and inevitable consequence is an increase of uric acid, which, in the absence of sufficient exercise to consume the waste products, is likely to cause an attack of rheumatism. Sea-air in itself has nothing to do with this; mountain air, or even flat country or woods, would have the same effect if they inclined in the least towards increased appetite.

We must therefore conclude that a stay at the seaside is not contra-indicated for rheumatic subjects.

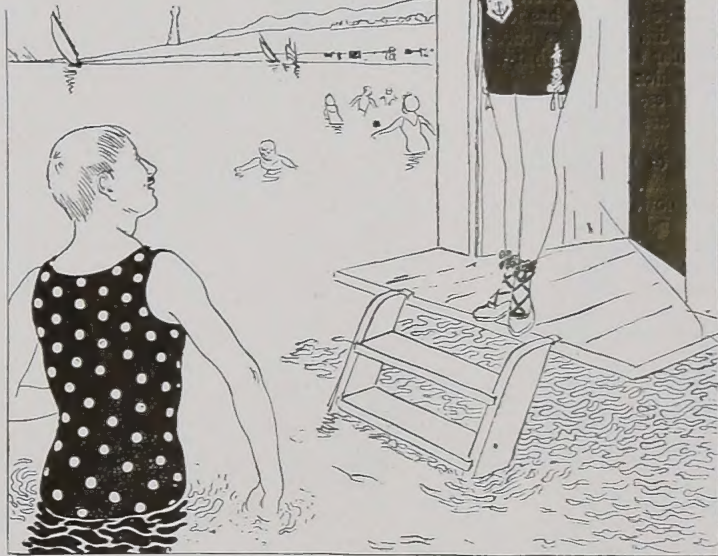
Precautions must, of course, be taken, and the best way of preventing attacks of rheumatism at the seaside, or anywhere else, is to neutralize the drawbacks caused by humidity and the risks of over-eating or other imprudencies. The only thing to do, therefore, is to remedy the over-production of uric acid by dissolving and eliminating it as fast as it is formed. This is easily effected with the help of URODONAL, which is not only the most powerful solvent of uric acid (37 times more active than *Linia*), but also the most efficient preventive agent against the formation and accumulation of this poison in the system.

DR. DAURIAN, Paris Medical Faculty

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of the
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TURNING OVER NEW LEAVES

(Continued from page 54)

graphs—better by the measure of the superiority of truth over fact—they will learn what was done and endured in trench and factory and on the high seas in the days of the great war. The War Office could hardly have made wiser choice of a recorder; for Mr. Muirhead Bone, while eschewing the anxious and futile striving after exactitude which would have spoilt a fine intention (was it really the War Office's own?) had any academician been put to the task, does not repel the larger public whom the book is meant to please and inform by the emphatic idiosyncrasy of vision of, say, Mr. Nevins or Mr. John. His task was not an easy one. Two main difficulties, almost opposite in their nature, had to be faced. The necessity to make a representative selection has forced him sometimes to draw subjects uncongenial to his particular talent, so that there are a few plates which are not on a level with the rest. These are chiefly those in which figures are prominent; but some of the larger views (for instance, Plate VI, "The Battle of the Somme") are too vague to be effective. These comparative failures, however, are inconsiderable in number, and the second difficulty, the danger of a monotonous treatment of themes in which there is naturally a strong element of similarity, has been

avoided by a skilful variation of technique. Turning the pages at random, one finds here a pencil drawing with the exquisite precision of silver point, here a bold sketch in chalk, here a delicate wash effect in monochrome, or a few simple, suggestive tones. Mr. Bone succeeds better with architecture and machinery than with less definite landscape effects, fine though some of these latter are. In his presentments of shattered town and toppling church he has put on record the crime of the Hun as certainly as the documented reports of the Commissions have done. None of his pictures are finer than these devoted to the work of the Navy. The great battleships and the small fierce destroyers, and especially the lean, sleek guns, like leashed greyhounds, are subjects made for his pencil, the varied talent of which is here seen to its greatest advantage. Such plates as "Oiling" (LXXXI) and "H.M.S. Lion in Dry Dock" (LXXXIII) have the quality of fine etching; in "Approaching a Battleship at Night" (LXXXV) is the deep feeling and mystery of mezzotint; "A Line of Destroyers" (LXXXVI) is a lovely water-colour; while around all is the savour of tar and oil or the clean brine. Splendid also are the plates of shell-making and gun-making, subjects which give

full scope to the artist's skill in rendering the reflections of light or polished surfaces. Altogether, "The Western Front" is of the highest value whether regarded as a work of art, as a human document, or as an historical record; and in entrusting its production to the publisher of "Country Life" the War Office were as well advised as they were in commissioning Mr. Bone to make the original drawings. ("The Western Front." Drawings by Muirhead Bone. Published by authority of the War Office from the offices of "Country Life," Ltd. 15s. net.)

THE STORY OF A SQUAD

"Under Fire!" M. Henri Barbusse has been there, and his powerful book, for which he was awarded the Prix Goncourt, is a vivid record of things seen and heard and felt and smelt. He has the courage and the logic of his race, and does not flinch from showing us the terrible and naked truth of war. For him, who has seen it, the "glory of war" is an empty phrase. It is all misery and muddle and mud. He has to an extraordinary degree the power of making us see what he describes (nor has his translator betrayed him), and our vis-

ualizations now take the form of a Bairnsfather, though of a grimmer humour, and now of a Nevins, pictures of men grotesque in their degradation and without any hand at all in the shaping of their destinies. In form his book is fiction, but no war correspondent, graphically describing facts for breakfast table consumption, has dared to give us such realities. "More than attacks that are like ceremonial reviews, more than visible battles unfurled like banners, more even than the hand-to-hand encounters of shouting strife. War is frightful and unnatural weariness, water up to the belly, mud and dung and infamous filth. It is befouled faces and tattered flesh, it is the corpses that are no longer like corpses even, floating on the ravenous earth. It is that, that endless monotony of misery broken by poignant tragedies, it is that, and not the bayonet glittering like silver, nor the bugle's chattering call to the sun!" These words, put into the mouth of one of his *poilus*, are endorsed by M. Barbusse. But he makes another of them say: "If the present war has advanced progress by one step, its miseries and slaughter will count for little." If! ("Under Fire: The Story of a Squad." By Henri Barbusse. Translated by Fitzwater Wray. Dent. 5s. net.)

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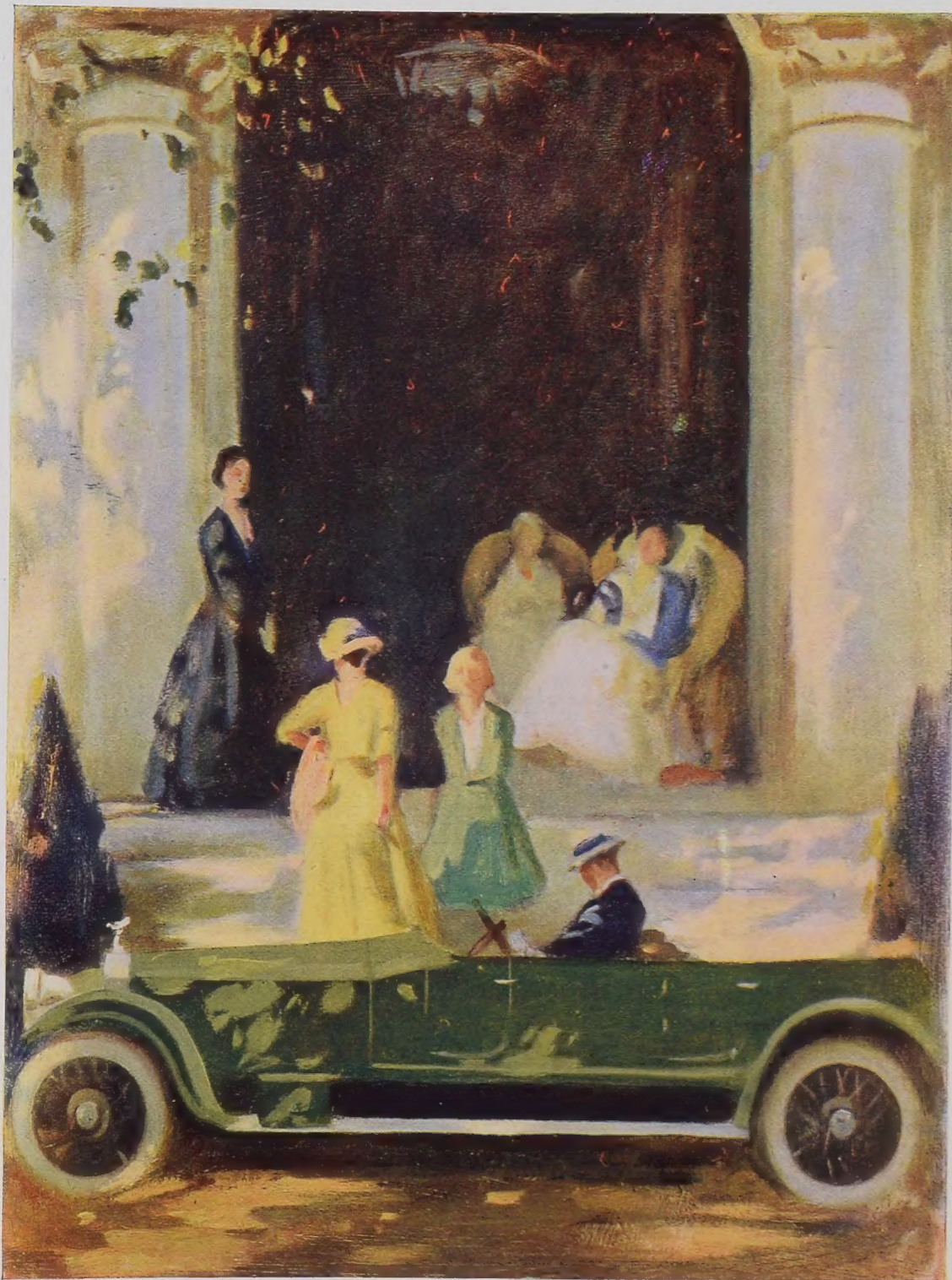
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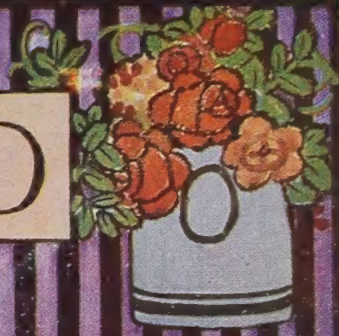
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OVERHEARD



Illustrated by F. H. Townsend

First Luncher. Hello!

Second. Hello yourself!—well, what about it?

First. Oh, the war! . . . pretty good, I think! . . . what price Little Willie now?

Second. Oh, I dunno, I'm fed up with it—why can't you blighters get a move on?

First. Doing our bit, anyhow . . . (*confidentially*) doubled our output in the last month.

Second. Building again?

First. Napoo! . . . Up-to-date methods, that's all . . . New man came . . . looked us all over . . . "What's the capacity of your gas main?" he says . . . Thought he was a bit off at first, but . . . *his* head's screwed on all right!

Second. What was he gettin' at?

First. Gas, my boy—gas furnaces and gas engines all over the shop—saved no end of space and two stokers' wages . . .

simply first chop . . . regular heat easily controlled and steady reliable power all the time.

Second. Gummy! Anything else?

First. Yes . . . a whole lot of patent gas heated machinery . . . Take welding, frinstance—I look after that . . . welding bayonets to the handles, y'know . . . We've got a

new scheme for it—gas blow-pipes, flames impinging on the bayonet—does the work in a quarter the time . . . reg'lar cute I call it.

Second. Brings the heat to the bench?

First. Right to your hand—twice as easy to work—and clean as a pin . . . Not only *us* . . . from what the gas sharp told me, they're using gas for everything in the munition and outfit way . . . even for helmets, boots, and uniforms.

Second. You don't want gas for uniforms.

First. You *do*, my boy—for singeing the threads and tentering the cloth.

Second. Tentering?

First. Stretching the cloth . . . they use the gas for driving the steam and moisture out of it, y'know. (*Impressively*) There's nothing in the manufacturing way you can't use gas for one way or the other. If people only knew . . .

Second (sarcastically). "Keep the gas fires burnin'!"

First. Joke away, my boy . . . it's gas that's helped us to catch up the Huns—and beat them too!

Second. "*Je pense que non*," old penny-in-the-slot . . . they're not beat yet, and they won't be if you don't get on with it . . . so long!

(*They get on with it.*)



Second: "Keep the gas fires burnin'!"

First: Joke away, my boy . . . it's gas that's helped us to catch up the Huns—and beat them too!